

Columbia Pictures presents

Rita Hayworth ★ José Ferrer
in "Miss Sadie Thompson"
with Aldo Ray

Screen Play by HARRY KLEINER • A JERRY WALD PRODUCTION • Directed by CURTIS BERNHARDT

Columbia Studio Orchestra and Chorus directed by MORRIS STOLOFF

A BECKWORTH CORPORATION PICTURE based on a story by W. SOMERSET MAUGHAM

Color by TECHNICOLOR

MISS SADIE THOMPSON

Screenplay by
Harry Kleiner
SECOND REVISED FINAL DRAFT
March 19, 1953

MISS SADIE THOMPSON

FADE IN:

EXT. TROPICAL ISLAND PANORAMA - EARLY MORNING

- 1 LONG SHOT 1
Palms silhouetted against flamboyant clouds.
- 2 SERIES OF SHOTS 2
thru to establish isolation and loneliness of island; thru
5 at first nothing seen but long white surf rolling 5
up on beach; and a smudge on horizon identifying approaching
steamer. Then four Marines emerge from surf, walk up on
beach. All have clipped G.I. haircuts.
- 6 REVERSE SHOT TOWARD MARINES 6
dressed only in scivvies and dog-tags: SERGEANT O'HARA,
PRIVATES GRIGGS, EDWARDS and HODGES come up on the beach.
Without bothering to dry themselves, they slip into their
fatigue uniforms. They stretch, move listlessly, without
hurry or purpose. Edwards unties pet pig from palm tree.
Hodges, in getting into pants, causes harmonica to drop out
of pocket. He picks it up, blows out the sand, holds it in
mouth as precaution while he finishes dressing. O'Hara
moves up the beach. The others follow. Hodges starts play-
ing tune on harmonica -- the "Blue Pacific Blues." He plays
it without use of hands. The three pass a tank covered
with tropical growth, such as still exists on these islands.
They turn into:

EXT. PATH

- 7 7
With O'Hara in lead, the Marines saunter without hurry up
path. They pass several fat native women and their kids
moving down toward the beach. Edwards compares rear of pig,
then looks at rear of fat native woman. There is no humor
in the unconscious comparisons, just a bored, matter-of-fact
reaction. They reach:

EXT. HUT

- 8 8
Several military trucks parked outside. The three Privates
sink down on ground near truck. O'Hara passes listlessly
under sign which reads:

8 CONTINUED:

8

THROUGH THESE PORTALS
PASS THE FASTEST MORTALS

He goes into:

INT. HUT

9 The Marine Communication Center of the island. 9
Six Marines monitoring, crackling short-wave radios; one
Marine at radar screen. Off-duty Marine in corner taking
catnap. As CAMERA MOVES INTO hut with O'Hara, there is a
jumble of incoming and outgoing calls. O'Hara goes to gal-
lon can, pours himself some coffee while he wipes off face.
During this TITLES AND CREDITS appear over activity in
room. All through CREDITS we hear:

MARINES AT RADIO

- Radar test pattern. Let's
have it, you Joes.
- You got a volcano that's
throwing up? Send it over
here. We could use some action
on this rock.
- Etc.

As last CREDIT DISSOLVES OUT, whistle of steamer heard o.s.

10 FAVORING O'HARA 10
He pours himself more coffee, yawns, moves listlessly to
DISPATCHER who has beckoned him. As O'Hara crosses:

VOICE OVER RADIO

Stand by for weather.

As the weather report comes in:

DISPATCHER

(to O'Hara)
The 'Orduna's' in.
(handing him sheet)
Pick up this gear. And the mail.

O'Hara glances at sheet.

O'HARA

Any word of my discharge?

DISPATCHER

Nope.

10 CONTINUED:

10

O'Hara drinks coffee, looks at picture of enormously fat Polynesian woman pasted on Dispatcher's radio. Sound of steamer whistle heard again o.s. Dispatcher sees O'Hara eyeing the picture.

DISPATCHER

(seriously)

How's she look today, O'Hara?

O'HARA

(grimly)

Better than yesterday.

DISPATCHER

(sagely)

When she starts looking real good, you've had it, son. That's when they take you off this rock, not a day before... I never seen it to miss, yet.

O'HARA

(looking at picture)

Won't be long...

Suddenly he spills coffee out of tin and goes out abruptly.

EXT. COMMUNICATIONS HUT

11 O'Hara gets into half-ton tarpaulin-covered truck. 11
He blows horn. No response. He leans on horn, starts motor. Hodges, Griggs and Edwards rise from ground, take their time moving toward truck. O'Hara starts truck, forcing three to run after it and hop on. Sound of steamer whistle o.s.

12 LONG SHOT STEAMER (GLASS SHOT) 12
anchored off reef. Two launches bobbing beside steamer.

EXT. STEAMER

13 SHOOTING DOWN FROM DECK ONTO LAUNCHES 13
First launch is trim powerboat, into which DAVIDSON and WIFE, DOCTOR MacPHAIL and WIFE are boarding. Second launch, a battered old PT boat is being loaded with boxes bearing USMC lettering. First launch zooms off toward shore.

EXT. DOCK

14 O'Hara's truck appears, crawling in low gear. Powerboat¹⁴
seen speeding toward jetty. The old PT boat is now seen
starting toward shore. O'Hara's truck drives onto:

EXT. JETTY

15 Long, narrow pier projecting from dock. Truck rolls toward¹⁵
edge, passing car on:

EXT. LANDING AREA

16 Native driver opens door of official car. HARRIS gets out.¹⁶
He goes to edge of gangway which leads down to launch which
now pulls up. It contains MacPhails and Davidsons. As he
helps Mrs. Davidson onto dock:

HARRIS

Good to see you again, Mrs.
Davidson.

MRS. DAVIDSON

(cordially)
How nice of you to meet us,
Mister Harris.

As they step up:

MRS. DAVIDSON

This is Mrs. MacPhail. And
Doctor MacPhail.

Mrs. MacPhail nods. As men shake hands:

HARRIS

Your first trip to the islands,
Doctor?

MacPhail

Since the War. Never got to
see much, from an aircraft
carrier.

HARRIS

Sort of a sentimental journey --?

He breaks off as Davidson appears on jetty.

HARRIS

How are you, Mister Davidson?

DAVIDSON

(shaking hands)
Fine, Harris, fine. Hard to
believe a year's passed...

16 CONTINUED:

16

HARRIS

Not when you're stuck on one place. Hope you haven't had breakfast? The Governor's expecting you.

17 MOVING SHOT TOWARD CAR

17

DAVIDSON

(briskly)

Sorry. We've only two hours, before changing boats. Could you drop us off at the Mission?

HARRIS

Certainly.

They have reached car.

EXT. CAR

18 as Harris opens door and helps women in:

18

HARRIS

I'll have your luggage transferred to the 'Tulagi'.

He gives order to Native Dockhands in dialect, then gets into car, tells Native Driver something which includes the word "Mission". Car starts off.

EXT. TRUCK EDGE OF JETTY

19 Marines looking at passing car. In front seat, 19
O'Hara pushes cap back from eyes as sound of incoming PT
boat gets louder. He leans out of truck window.

O'HARA

Okay...

They move listlessly toward edge of jetty. O'Hara starts winch, swings grappling hook out over rear of truck. The Marines look bored. They scratch their chests, open their sweat-stained shirts to the sea breeze. Sound of PT boat louder. Griggs looks idly offshore, slowly stops chewing gum. O'Hara gets down off truck, approaches group.

19 CONTINUED:

19

GRIGGS

(laconically)

Say, Sarge... What kind of gear
did you say was coming in?

O'HARA

Refrigeration unit. Come on,
bear a hand.

He pulls down grappling hook so that it swings clear of
truck.

GRIGGS

How could that freeze any-
thing?...

They follow his look, see:

20 LONG SHOT SADIE THOMPSON ON PT BOAT 20
She sits on top of crate, a lone, incoming passenger. The
wind whips her hair back; her head is held high, in a gay,
carefree manner. She enjoys the sun, the breeze and the
sea-spray in a vital animal-like manner. Dressed lightly
for tropics, she looks flamboyant without effort. She
holds portable record-player in one hand; battered suitcase
at her feet.

21 BACK TO GROUP (PROCESS) 21
As Sadie in PT boat speeds toward them, the four look on
with almost grim concentration, like men dying of thirst,
eye water.

HODGES

(finally)

I can't see her face...

EDWARDS

Three years on this rock, and
he wants to see a dame's face.

GRIGGS

On a raft once -- off Guadal-
canal -- I seen something like
that coming straight at me.
It went right past me, too...

PT boat slows down for approach to jetty. Sadie rises.

HODGES

Now that's a piece of equip-
ment that's really equipped...

21 CONTINUED:

21

EDWARDS
(stepping forward)
I'll unpack it.

GRIGGS
You need help.

He and Hodges step forward to help Sadie onto jetty as boat edges in.

O'HARA
I'll handle it.

GRIGGS
You? Who spotted it?

HODGES
Me!

A fight looks imminent.

O'HARA
Okay, I'll recommend all of
you for marksmanship. Now
stand off! That's an order!

GRIGGS
(furiously)
You pulling rank on us?

O'HARA
Load the gear!

O'Hara moves toward edge of jetty, suddenly stops as he sees:

22 LONG SHOT MARINES 22
sauntering across dock area, toward jetty.

23 BACK TO JETTY 23
O'Hara and others throw quick glances at approaching Sadie,
then at oncoming Marines.

GRIGGS
(grinning)
Let the word out, and she'll
hit this rock like an A-bomb.
(shouting)
Hey, jarheads!

O'Hara thrusts Griggs against truck.

23 CONTINUED:

23

O'HARA

Knock it off!

EDWARDS

Share and share alike?

O'HARA

Okay.

24 MEDIUM SHOT ANGLING DOWN TOWARD PT BOAT 24
PT boat edges in for landing. Sailor throws rope. O'Hara catches it, ties it off. Griggs, Edwards and Hodges stand looking at Sadie who smiles up at them.

O'HARA

(of oncoming
Marines)

We got to shove off -- fast!

In sharp contrast to previous listlessness, Griggs jumps onto PT boat. Edwards and Hodges grab winch, swing it down to Griggs who secures it to crates during ensuing scene. O'Hara steps quickly toward edge of jetty.

25 CLOSE SHOT SADIE 25
as she stands on rocking PT boat. She reaches up.

26 TWO SHOT SADIE AND O'HARA 26
He grips her hand.

O'HARA

Easy does it, Miss...

He hoists her onto jetty. Meanwhile her luggage is being handed up by Native Dockhands, placed near Sadie.

SADIE

Thanks!

(surveys scene)

Well, what do you know! Marines!
Seven thousand miles from the
States and I'm right at home!

(breezily)

Got me a couple hours to kill,
between boats. What's there
to do around here? Got any
attractions? I mean cannibals
-- you know, all that South Sea
island stuff.

26 CONTINUED:

26

Anxious to get her into truck:

O'HARA

You picked the right island,
Miss. Prize spot of the
Pacific!

(taking her arm)

I'm in personal charge of the
special tours.

SADIE

(laughing)

Leaving when?

O'HARA

Soon as you're aboard.

SADIE

Sergeant, you twisted my arm.

She starts toward front of truck.

O'HARA

(quickly)

You can see better from back
here.

He ushers her quickly toward rear of truck. Marines closer
now. Griggs, Edwards and Hodges finish with last load: a
mail bag, which they throw into truck.

INT. BACK OF TRUCK

27 O'Hara lifts Sadie into rear of truck.

27

SADIE

Hey, my luggage!

O'HARA

Get it in.

O'Hara climbs into truck. Edwards tosses him record-
player. As O'Hara catches it:

SADIE

Watch it! I'm mighty fond of
that record-player!

Hodges and Edwards each toss a battered suitcase to O'Hara
in truck.

27 CONTINUED:

27

EDWARDS
(yelling)
Is that all your gear, Miss?

SADIE
(carelessly)
Travel light, that's me!

As O'Hara sees Marines now very close:

O'HARA
Snap it up!

Edwards and Hodges try to climb in. O'Hara blocks entrance.

O'HARA
Get on the wheel!

EDWARDS
(to Hodges)
You heard him!

HODGES
So did you.

O'HARA
I mean both of you.
(warningly)
On the double!

They see oncoming Marines, take the most expedient way out. They rush toward cab of truck. Griggs scrambles up onto jetty, manages to reach truck just as it starts away.

INT. TRUCK

28 Griggs hoists himself in, as truck gathers speed. 28
Sadie is bounced against O'Hara. As he holds on to her:

SADIE
Thanks!

O'HARA
(politely)
Compliments of Sergeant Phil
O'Hara.

28 CONTINUED:

28

SADIE
Thompson. Sadie Thompson.
(she regains
equilibrium,
breaks away)
Don't see much from here!
Suppose I sit up front?

O'HARA
Can't! You're classified!

SADIE
Classified what?

O'HARA
Top secret!

Truck turns sharply, throwing Sadie against side of Griggs.

EXT. DOCK AREA

29 Two Marines moving toward beach. O'Hara's truck 29
speeds past. A mail sack comes flying out, lands near
Marines.

O'HARA
(sticking head
out of truck)
Mail call!

The Marines look at sack, then at truck as it takes sharp
turn. Sadie's leg is seen dangling out, as if she has been
thrown off balance again.

30 TWO SHOT MARINES 30
They look as if they have seen a miracle. The mail is for-
gotten. One of the Marines walks out into the middle of the
street, wiping dust off glasses, peering after truck which
disappears around corner.

DISSOLVE TO:

31 LONG SHOT TRUCK (LOCATION) - DAY 31
As it careens wildly through several picturesque locations,
which include dock area, native village, town, frame church,
ending finally outside BILL'S PLACE, a shack-like structure.

EXT. BILL'S PLACE

32 The truck makes half-turn, so that rear faces door. 32
Edwards jumps out, waves at Hodges to back it up toward the
door. It backs right into it.

EDWARDS
(rapping on
side of truck)
All clear!

INT. TRUCK

33 O'Hara kicks in door leading to Bill's Place. He 33
leaps off rear of truck with Sadie, into:

INT. BILL'S PLACE

34 Tropical joint. It is still wet from having been 34
hosed down. Chairs set on tables and bar. Truck moves off.
Griggs bangs door closed. O'Hara yells in Chinese toward
kitchen door.

SADIE
(gayly)
That was a fast tour!

O'HARA
Most of the Island's restricted.

SADIE
(laughing)
I don't mind. All these islands
look alike. Palm trees and
coconuts. Anything cold to
drink?

O'Hara moves toward kitchen door, yelling louder in Chinese.
CHUNG comes running in from kitchen, apron on:

CHUNG
Is Sunday! No open!

O'HARA
Sure no open -- except for us!

34

CONTINUED:

34

Sadie sees sign over bar which reads:

"BILL'S COCONUT GROVE"

SADIE

Hi ya, Bill!

(extending hand
to Chung)

Pour the boys something cold
and tall.

CHUNG

(shaking her
hand)

Me not Bill! Me Chung! Yah
yah, Chung! Bill long time
dead! Velly long time!

O'HARA

You'll join him, if we don't
get some service!

CHUNG

Is Sunday! Me no want to get
into tlouble!

GRIGGS

Hey, Sadie, you want pineapple
juice, or juice from pineapple?

SADIE

Anything! Just so it's wet!
Some weather. Like the inside
of a hot water bottle.

O'HARA

It'll ease up, when it rains.

As he leads her to table, door opens. Edwards and Hodges
move in quickly, anxious to make time with Sadie. As they
approach:

O'HARA

(continuing)

Where'd you park the truck?

HODGES

(eyes on Sadie)

Down the street.

34 CONTINUED: (2)

34

O'HARA

Get it back to the Base. You
want the M.P.'s to pick it up?

HODGES

Now listen, Sarge! I just got
here. I ain't even been intro-
duced yet!

O'HARA

When you get back! Shove off!

As the unwilling Hodges starts out:

SADIE

My stuff's in the truck!

O'HARA

(to Edwards)
Oblige the lady.

EDWARDS

(unwilling to
leave; to Sadie)
Glad to.

He follows Hodges out. Chung comes toward them with tray
containing bottles of pineapple juice and glasses. O'Hara
draws up chair beside Sadie at table. Sadie starts to pour
pineapple juice into glasses. As Griggs moves to join them:

O'HARA

Get on the door!

GRIGGS

What for?

O'HARA

Keep a sharp lookout. You want
to keep this private, don't you?

GRIGGS

(sore)
Yeah -- but who for? You?

O'HARA

(placating)
We'll rotate every fifteen
minutes. Fair enough?

34 CONTINUED: (3)

34

GRIGGS
(consulting watch)
You got 'til eleven hundred
exact, then I take over!

Sadie and O'Hara are thus left alone. Griggs takes station inside door, peering out into street. As they sip pineapple juice:

SADIE
What do they put in this stuff?
The more you drink, the more you
got to drink.

O'HARA
It's the heat. Draws it right
out. There's enough sweat in
the South Pacific to float a
battleship.
(self-consciously)
Sorry. I guess that hits you
kind of rough.

SADIE
I don't mind.

O'HARA
(frankly)
A guy sort of forgets how to
talk to a girl who's got stock-
ings on.

SADIE
You're doing okay.

He moves chair closer, encouraged.

O'HARA
Where you heading for, Sadie?

SADIE
New Caledonia. Got a job wait-
ing for me. What's it like
down there?

O'HARA
The exhaust pipe of the world!
Hot? This rock's a deep freeze,
compared! It's jumping! Any-
thing goes! You won't like it.

34

CONTINUED: (4)

34

Sadie downs pineapple juice. She seems relieved at last remark.

SADIE

(lightly)

Shikata-ga-nai, as the Japanese say. That means - I should worry! It's not the first time I'm away from home -- and I haven't been run over yet!

Griggs opens door and lets Edwards rush in. Latter is carrying Sadie's portable record-player and small suitcase.

EDWARDS

Two meatheads bearing this way!

O'Hara rises instantly, thrusting chair back so hard it capsizes.

O'HARA

They see you with Sadie's gear?

GRIGGS

I don't know -- I tried to dodge 'em!

O'HARA

(rushing to
door)

Yeah -- by leading 'em here!

GRIGGS

I was in the middle of the street! You want me to evaporate?!

O'HARA

Lock the door! Get this place secured! On the double!

Edwards places Sadie's stuff on table, rushes out into kitchen. O'Hara locks front door. Griggs starts pulling blinds down. Sadie laughs, enjoying it.

DISSOLVE TO:

INT. MISSION DISPENSARY - DAY

35 MacPhail, REVEREND and several MISSION AIDES following Davidson as he walks down narrow long room which contains few native patients. Through window, church can be seen across yard. The attitude toward Davidson is that he is a man of position on an inspection tour.

DAVIDSON

(to Reverend)

I'll cable the Mission Board.
to send you a new x-ray machine.

REVEREND

If you could arrange for more penicillin. And Bibles. I'm happy to say the old ones are worn from use.

DAVIDSON

I'll see you get everything you need.

(jovially)

There's no point in a tour of inspection -- without some good coming of it -- is there, Reverend?

Davidson stops at bed containing young native mother, and new-born infant. He speaks to her in dialect. She replies shyly, pleased and honored. Davidson says something nice of infant. The young mother beams.

MACPHAIL

(to Davidson)

I never expected a Mission hospital to be so well-equipped.

REVEREND

It never was, until Mister Davidson became head of the Mission Board for the islands.

DAVIDSON

Having lived in the tropics all my life gives me --

(smiling)

-- a certain amount of persuasive power, with our Trustees who've never been south of Boston.

As they move on:

MACPHAIL

I don't see any evidence of
tropical diseases.

DAVIDSON

That's simple to fight, Doctor.

MACPHAIL

Simple?

DAVIDSON

Compared to immorality and
evil.

MacPhail glances at him quizzically. Sound of church bells
ringing.

REVEREND

It's time for services.

They follow him out.

DISSOLVE TO:

INT. CHURCH - DAY

- 36 WOMAN ORGANIST pumping out hymn on wheezing organ. 36
Reverend leading.
- 37 FULL SHOT NATIVES REVERSE ANGLE TOWARD REAR OF 37
CHURCH
Natives of all ages, ranging from small children to old men
and women singing "Rock of Ages" in English, with pro-
nounced native accent.
- 38 GROUP SHOT AT REAR OF CHURCH 38
Davidson, wife and MacPhails in last row, watching.
Davidson looks at singing natives. His face reflects
pleasure. Mrs. Davidson observes his reaction, puts her
hand on his. Suddenly, sound of lusty singing of Marines
o.s., accompanied by piano. Davidson frowns. MacPhail
looks quizzically at his wife.

- 39 REVEREND AND ORGANIST. 39
They react to o.s. competition. Organist pumps harder,
Reverend tries to keep congregation going, but they are
confused.
- 40 ANOTHER ANGLE TO INCLUDE NATIVE GIRLS 40
They react to Marines' singing.
- 41 DAVIDSON AND PRINCIPALS 41
They see a few native girls and boys slip out of open side
doors of church.
- 42 TWO SHOT CHURCH PODIUM 42
Organist pumps harder, plays loud as possible. Reverend
waves hands at congregation to bring up voices, in endeavor
to drown out o.s. voices. Reverend Mitchell glances
disturbed toward:
- 43 DAVIDSON AND PRINCIPALS 43
Davidson frowns.

EXT. STREET

- 44 The native girls and boys are running toward BILL'S 44
PLACE, from which singing emanates.

INT. BILL'S PLACE

- 45 About thirty Marines clustered around piano. Sadie 45
invisible in shot. MARINE SONG being sung. Natives out-
side door, looking in.
- 46 AT PIANO 46
We now see Sadie seated on bench beside piano player. She
is singing with the men. Chung appears with tray of pine-
apple juice. Marines grab tray. One glass is passed im-
mediately to Sadie. She drinks, then keeps singing with
others.

INT. CHURCH AT REAR (LOCATION)

- 47 Services over. Natives moving past Mrs. Davidson and 47
MacPhails, who are with Reverend. In shot, we see street
outside of church. Davidson and natives walking toward
Bill's place.

INT. BILL'S PLACE

48. AT PIANO 48
Sadie and Marines singing. Sadie drinks last of pineapple juice, then:

SADIE
This stuff's got the kick of a butterfly.
(rising)
How about some beer!

O'HARA
Beer patrol!
(to Marines)
Gangway!

He makes way for Sadie, goes with her toward bar. The others keep singing.

49 AT BAR 49
Sadie comes around counter with O'Hara, spots beer cans.

SADIE
(slapping bar)
Set 'em up, O'Hara! My treat!

O'HARA
Not when I'm around!

She picks up beer can.

SADIE
Hey, fellahs! Live it up!
We're all going to be dead a long time!

As she is about to toss can, Chung appears. He reacts horrified, runs toward Sadie.

CHUNG
No -- Missie -- no beer on Sunday! Place get locked up!

Sadie stops, beer can in hand. Chung reaches her.

O'HARA
Shove off! If Sadie wants a beer, she'll get it!

He starts to push Chung away.

SADIE
(interrupting)
No -- no -- I don't want to
get him into trouble!
(pushing O'Hara
away)
Now come on, cut it out! Leave
him alone!

She starts toward piano. Chung inadvertently blocks way,
as he puts beer cans away hastily.

O'HARA
Short cut!

He lifts Sadie, puts her on bar. Then he vaults up, sits
down beside her. As they sing with others:

- 50 ON CHUNG 50
Behind bar, putting away beer. He looks o.s., reacts with
fear. With him we see:
- 51 DAVIDSON 51
standing in doorway. He sees Sadie and O'Hara sitting on
bar. Sadie lets shoe dangle from instep of swinging foot
as she keeps singing.
- 52 BACK TO BAR 52
Sadie glances toward doorway as she sees Chung move quickly
to the door, as if his existence depended on it. She gives
Davidson casual look, then looks back to Marines.

INT. DOORWAY

- 53 The ensuing scene plays again Davidson's attempt to keep 53
eyes off Sadie. Chung appears in shot.

CHUNG
(scared)
Mister Davidson -- so nice see
you again! Come in, please?

DAVIDSON
That won't be necessary, Mister
Chung.

53 CONTINUED:

53

CHUNG

Look see -- no dlinks on Sunday!
Pineapple juice only! No beel,
lisky! Only pineapple juice!

DAVIDSON

You seem to have been invaded.
I can hardly reprimand you for
competing with Sunday Services.

He goes out, with last look at Sadie.

EXT. STREET

54

LONG SHOT

54

Davidson walks toward official car. The singing is heard strong o.s. Davidson reaches car, which already contains MacPhails and Mrs. Davidson. He starts to get inside.

INT. BILL'S PLACE

55

Song comes to rousing conclusion. Sadie flips dangling shoe into air, tries to catch it, misses. She jumps down off bar. As she kneels to get shoe, she glances at fly-specked clock on wall.

55

SADIE

Hey fellahs! My boat!

O'Hara grabs her suitcase, Edwards gets her record-player. They push forward with Sadie, finally manage to get out of the room with her.

EXT. STREET

56

Sadie runs toward dock with O'Hara, Griggs, Edwards, Hodges, and about six other Marines. Some Natives join the cavalcade, getting big kick out of it.

56

57

WITH SADIE

57

Heel of one shoe breaks; she stumbles, pitches forward. O'Hara grabs her, prevents her from falling. He puts arm around her waist. Hodges follows suit. Sadie puts arms around their shoulders. Supported thus, she keeps running.

58

ANOTHER ANGLE

58

An old Ford is clattering toward cavalcade. It pulls to one side.

EXT. FORD

59 It bears insignia of 'Inter-Island Steamers, Ltd.' A 59 weather-beaten MAN in yachting cap leans over as Sadie and Marines approach, running.

MAN
(shouting)
Any passengers here for the
'Tulagi'?

Sadie stops. Entire cavalcade halts.

SADIE
Me!

MAN
No use running, lady. Your
boat's been quarantined. One
of the sailors came down with
typhus.

O'HARA
(grinning)
You mean Sadie's marooned?

MAN
For about a week.

Marines crowd in around Sadie.

GRIGGS
Beachhead secured!

MARINES
- Come on to my house!
- How about my little quonset hut?
- Give you all the room service
you want! Etc.

O'HARA
Button it up!
(they quiet down;
to Sadie)
Only one place to stay on this
rock. Come on, Sadie. Better
hop in, before it starts to rain.

He helps Sadie into rear of Ford. Others start crowding in.
Official car bearing Davidsons and MacPhails speeds by.

DISSOLVE TO:

da

24

60 LONG SHOT ROAD - (LOCATION) 60
leading into palm grove. Official car seen entering.
Luggage rack on top filled with trunks belonging to Davidsons
and MacPhails.

EXT. NATIVE VILLAGE - (LOCATION)

61 Thatched huts. 61

62 LONG SHOT HORN'S COMBINATION HOTEL AND GENERAL STORE 62
isolated. Car appears, rattles across narrow deep ravine
which is filled with lush tropical undergrowth.

EXT. HORN'S

63 CLOSER SHOT 63
Sign reads:

HORN'S HOTEL

and

GENERAL STORE

Wide verandah goes clear around two-floor ramshackle structure. GANG OF HALF-BREED kids playing before buildings on old up-ended jeep covered with vines. As they see car approaching, they set up excited jabber. Car pulls to stop. Oldest girl sees Davidson open door of car. She turns toward:

EXT. HORN'S SHACK

64 Set off from General Store. The girl dashes up ladder- 64
like stairs and knocks on door excitedly. Wash is hanging
over railing to dry. It includes a man's tropical trousers.

GIRL

Momma!....Pappa!....

She knocks again, jabbars in native dialect. Her excited words include "Davidson!" After a moment, door opens and AMEENA HORN, a pretty native woman emerges. Her hair is down; she wears Mother Hubbard loosely, as if she has just been aroused from sleep. In response to excited talk of child, she looks, sees:

65 LONG SHOT DAVIDSONS AND MACPHAILS 65
moving from car. The luggage is being taken down by some
native boys, with gay, loud interference from kids.

66 BACK TO' AMEENA 66
The girl dashes down to join the kids. Ameena turns in
doorway, straightening dress quickly.

AMEENA
(shouting)
Joe -- hotel business!
(no response)
Joe -- hey you Joe!

She runs within. CAMERA HOLDS on door during:

AMEENA'S VOICE (O.S.)
Get out of sack -- wake up!
Joe! Go say hello customers!

Grunting protests, HORN is dragged out on porch. He is in
scivvies, half-awake. About forty, he is apparently an
ex-Marine, as testified to by the tattooed insignia on his
chest. His two forearms are covered with tattooed women in
grass skirts.

HORN
(sleepily)
Customers?...Tell 'em to go away.
It's too early.

AMEENA
Maybe you no hear who come, ha?
Mister Davidson!

HORN
(jolted awake)
Davidson! I'm not home!

He dives back into room, shuts door. She yanks it open,
disappears inside. CAMERA HOLDS on door during:

AMEENA'S VOICE (O.S.)
No get back in sack! You take
care of Mister Davidson! Pronto
double quick!

As they emerge again:

HORN
Tell him sorry, no rooms left!

66 CONTINUED:

66

AMEENA

(catching on)

You want me lie to Mister
Davidson? He how you say --
'Big Wheel!' Joe, get into
trouble -- lie to Missionary
man!

HORN

(giving up)

Ameena, you're a washout.

AMEENA

Washout?

HORN

Except in one department,
Mrs. Horn!

(reaching over
for pants)

Be down soon as I'm rigged for
it.

AMEENA

(running down)

I fixed buttons. Don't forget
to use in company!

He gets into pants hastily.

67

LONG SHOT TOWARD VERANDAH

67

Ameena rushes toward verandah, followed by Horn. Davidsons
and MacPhails seen moving up the stairs.

EXT. MUDHOLE (LOCATION)

67A

67A

Wheels spinning, the old Ford is hub-deep in mudhole. O'Hara,
Hodges, Edwards and Griggs are trying to push car out.
Sadie sits in rear, surveying scene. As they fail to get
car out:

SADIE

Come on, fellahs -- you never
won the War that way!

O'HARA

(to others)

You heard her!

With renewed energy, they force the car out, hop on as it
spurts forward.

67B LONG SHOT FORD (LOCATION)
Approaching Horn's place.

67B

EXT. VERANDAH - HORN'S PLACE

67C The Ford approaches camera, pulls up. Sadie and Marines get out. She carries heelless shoe in her hand. They carry her luggage. Horn's kids pile out of Hotel, cluster around them.

SADIE
(ruffling their
heads)
Hi there! What's your name?

KIDS
- Tommy Horn!
- Mary Horn! Etc.

Sadie and Marines start up verandah stairs.

SADIE
Must be quite a gal!

O'HARA
Who?

SADIE
Mrs. Horn!

They enter verandah.

SCENES 68,69,70,71,72 AND 73 OMITTED

INT. HORN'S PLACE - MAIN ROOM

73A Combination lobby, cluttered Store and Dining Room. Staircase leads up. Sadie, Marines and kids enter. O'Hara goes to counter, punches bell during:

SADIE
(surveying scene)
So this is where I park!
(gaily)
Well, make the best of things
today, they are bound to be
worse tomorrow!

O'HARA
(punching bell)
Hey Horn! Where you holed up,
you sack-hound!

73A CONTINUED:

73A

Horn appears, descending stairs.

HORN

Coming, O'Hara!

O'HARA

Sadie Thompson, meet Joe Horn--
one of the best non-coms from
the First Division!

SADIE

(waving acknow-
ledgement)

Hi, Mister Horn! Nice bunch
of kids you got.

HORN

Sometimes I wish they were all
on another island.

(to kids)

Go help Momma upstairs! Scram!

They race up the stairs.

O'HARA

Sadie's boat's in quarantine.
Put her up in the best you got.

HORN

Just rented all the suites.
Got nothing left.

SADIE

(laughing)

I'll end up in the barracks yet!

O'HARA

How about Sadie shacking up with
Mrs. Horn?

HORN

What happens to me?

GRIGGS

It's only for a week.

HORN

Only?!

73A CONTINUED: (2)

73A

SADIE

Hold it. They'll never say I
got in the middle of a happy
marriage! Any place'll do
with a roof over it.

HORN

Got it. Follow me.

As he leads them toward storeroom door:

O'HARA

It better be good. I've been
commissioned to look after Sadie.

HODGES

Who commissioned you, O'Hara?

O'HARA

Sergeant O'Hara...in the field!

They have reached door. Horn opens it, they go into:

INT. STOREROOM

74 It looks a mess. Crates piled, dust thick. A monkey 74
jabbers excitedly as he jumps from crate to crate.

O'HARA

(to Horn)

You sack-hound! Steering a lady
into a monkey-cage!

O'Hara and others shove Horn around good-naturedly.

HORN

It's only Willie -- the kids'
pet!

SADIE

Go find yourself a tree, Willie.
Sorry to put you out.

The monkey scampers out. Marines release Horn.

O'HARA

Don't unpack nothing, Sadie, til
we get this place squared away!

SADIE

It'll take you a year!

j1

MISS SADIE THOMPSON
Revised Pages -- 30 to 36
March 24, 1953

74

CONTINUED:

74

O'HARA

We've cleaned up islands in a
couple of minutes.

(to Marines)

Come on you jarheads -- hit it
for Sadie!

They start shoving crates out, almost hit record-player
which Griggs has put on floor. She stands over it
protectively.

SADIE

Careful, that record-player
means a lot to me! Brought it
along for company. Never can
tell when you're going to get
lonesome!

Horn picks up record-player, puts it out of way of Marines.

HORN

(over clatter)

Good thing it's not a radio.
Don't allow 'em on the premises.
Haven't heard a commercial, any
news, nothing, ever since I left
the States!

O'Hara pulls down brass bed which is standing against wall.
Cloud of dust almost blankets scene.

O'HARA

Hey Horn! Get Sadie out of
here!

SADIE

(laughing,
coughing)

Don't knock yourself out fellahs --
my boat's not sailing for a week!

As Horn leads her out:

DISSOLVE TO:

SCENES 75, 76, 77, 78, 79, 80, 81, 82 OMITTED

EXT. HORN'S SHACK - NIGHT

83 Horn emerges, buttoning clean shirt. As he starts 83
down stairs of shack, he sees drops of rain hit plants. He
turns, shouts toward shack:

HORN

Hey, Kilroy!

One of his youngsters pokes head out.

KID

What is it, pop?

He comes down toward Horn.

HORN

Round up your brothers and
sisters -- tell 'em to scram
home -- before they get caught
in the rain. Go on -- scoot!

He whacks the child's bottom playfully. The youngster runs
down toward Hotel. Horn starts down, at more leisurely pace.

84 LONG SHOT HOTEL 84
Rain beginning to fall. Main Room dark. Lights on upstairs,
in kitchen and Sadie's room. The youngster is seen running
quickly toward rear of Hotel.

EXT. VERANDAH

85 The youngster runs up the stairs, sees Horn's brood 85
crowded outside Sadie's window, peering in. He also looks
in curiously. With them, we see:

INT. SADIE'S ROOM

86 Sadie is in slip, her hair in curlers. She is humming 86
thru HEAR NO EVIL. She turns at sound of patter of rain. thru
90 As she moves toward Window, she sees kids outside, 90
looking in.

SADIE

Hi.

KIDS

- Hi.
- Allo.
- How you. Etc.

86
thru
90

CONTINUED:

Gust of rain beats across verandah.

86
thru
90

SADIE

Hey, don't you know enough to
get out of the rain? Come on
in, before you get soaked.

Gleefully, they scramble through open window, including
youngster who was sent by Horn to fetch the rest. Sadie
moves to little handbag mirror propped over washbasin. She
takes out curlers, combs hair. She keeps humming, then
breaks off, sings HEAR NO EVIL, ruffling youngsters' heads as
they sit on bed, listening. She finishes freshening up as
she sings. Song interrupted by sound of clapper-type bell
being rung o.s.

INT. MAIN ROOM

91 Rain heard beating harder outside. Ameena is crossing 91
from counter in store area, with one of her youngsters who is
ringing bell. Table in dining area set.

AMEENA

Ring like G.I. customer!

The kid sets up louder clanging with the bell. Native boys
come in from kitchen with food which they place on dining
room table. Ameena crosses to staircase.

AMEENA

(shouting up)

Hey you pipples! Hey!...Come
to chow!

Ameena goes to Sadie's room. Ameena knocks. Without wait-
ing for answer, she opens it, revealing:

INT. SADIE'S ROOM

92 Sadie is almost dressed.

92

AMEENA

(over singing)

Allo! Chow! Maybe not so
good, but not so bad!

SADIE

(gaily)

Thanks, but I'll be eating out.

AMEENA

Like husband say--you so wise!

92 CONTINUED:

92

AMEENA (cont'd)

(to kids)

Hey -- you -- time to hit sack
-- scram!

She forces them out, over their loud protests:

KIDS

- Who want to go to bed?
- Aw, mom! You're just like
pop! etc.

INT. MAIN ROOM

93 As Ameena herds kids toward kitchen, Davidsons and
MacPhails come down stairs.

93

94 GROUP SHOT PRINCIPALS 94
They move toward table. Mrs. Davidson keeps glancing around
room, as if looking for sign of Sadie.

MRS. MACPHAIL

It's so sticky ... I hardly
feel like eating.

MRS. DAVIDSON

The rain doesn't help much, does
it?

95 AT TABLE 95
As they seat themselves:

MRS. MACPHAIL

How long will it last?

MRS. DAVIDSON

About two months, off and on.

She glances around again.

MACPHAIL

Mostly on, if I remember the
rainy season right.

All seated. About to reach for glass of water, MacPhail
stops as he sees Davidson bow head. He and others do like-
wise.

DAVIDSON

Dear Lord, we thank Thee for
this gathering --

95

CONTINUED:

95

Sudden blast of hot jazz from Sadie's record-player in store-room nearby. Mrs. Davidson reacts. Mrs. MacPhail surprised.

DAVIDSON

And for the food that Thou has
provided for us today.

OTHERS

Amen...

Davidson begins eating. MacPhails do likewise. Mrs. Davidson finds it difficult to do so. Mrs. MacPhail reacts puzzled, as if she is trying to recall something.

MRS. DAVIDSON

I thought Mr. Horn didn't allow
radios here --

She breaks off as she sees:

96

GROUP SHOT O'HARA AND MARINES
entering. Dressed in raincoats, thoroughly soaked. O'Hara
carries extra raincoat.

96

MARINES

- Wow! What a night!
- Let's shove fast! Etc.

97

BACK TO TABLE

97

O'HARA AND OTHERS

(as they pass)
- Good-evening.
- Hello, folks. Etc.

MacPHAIL

Good-evening.

They troop to Sadie's room and knock on door.

98

GROUP SHOT TOWARD SADIE'S ROOM
They see door open. Sadie emerges. She has a light tropical
dress on, which is revealing without being intentionally so.
Davidson looks intently at her. Mrs. Davidson stares, flab-
bergasted. MacPhail amused.

98

SADIE

Hi, frogmen! Come on in and
get wrung out!

MARINES

(as they enter)

- How you been all day without me, Sadie?
- Great, peanut-head! Just look at her!
- Here's your shoes, Sadie. All squared away!

SADIE

Thanks, O'Hara! Help me into 'em, will you? It's a tight squeeze!

She closes door.

MRS. DAVIDSON

It's that awfully cheap girl from the 'Orduna', who kept playing her phonograph to attract the sailors!

MacPHAIL

(smiling)

It wasn't only sailors she attracted. She caught our eye too.

He glances at Davidson.

DAVIDSON

(defensively)

I'm sure everyone was aware of her presence, Doctor.

MRS. DAVIDSON

She made certain of that. Behaving so outrageously, having those parties in her cabin -- what on earth is she doing here?

DAVIDSON

Waiting for the same boat we are, I presume.

MRS. DAVIDSON

(continuing)

I detest being under the same
roof with that girl.

DAVIDSON

(strongly)

It's pointless to keep talking
about her, since she has as much
right to be here as we have.

(changing subject)

Doctor, I'll be going to the
Mission Hospital in the morning.
Please feel free to come along.

MACPHEAIL

I'd like to. You've done quite
a job for the natives, with
that hospital.

Laughter louder.

DAVIDSON

That's the least of our work.

MACPHEAIL

What more could you do for them?

DAVIDSON

Raise their moral standards.

MACPHEAIL

They seem high enough -- to
make them happy.

DAVIDSON

(sharply)

Moral standards can never be
high enough, Doctor. Specially
in these islands -- where all
nature seems to conspire against
us. Everything growing with a
sort of savage violence here --

(with contained
excitement)

Tomorrow you will see strange
flowers where today there were
only roots. This rain, it wipes
out -- it kills -- and it begins.

MacPhail looks at him clinically. Burst of laughter from
Sadie's room.

DAVIDSON

(continuing)

As a boy -- when I first came to the islands with my parents ...My father tried to bring the Word of God to people who knew only depravity...people who were so steeped in immorality, they thought it was natural...In the early days, my father was often in despair. My mother gave him strength and courage to go on. They were alone -- thousands of miles from home -- surrounded by darkness, and with no one to help them. I remember my father ...broken and weary...and my mother, putting her work aside, reading to him from the Bible. When she closed the Good Book, he would feel strong again and say: 'With God's help I will save them -- I must save them!' (moved)
And he did...

Horn has appeared from kitchen with bowl of ice cubes.

HORN

Ice, Mrs. Davidson?

MRS. DAVIDSON

Please.

Music louder from Sadie's room. As he plunks ice into Mrs. Davidson's glass:

HORN

The old box gave eighteen cubes. Not bad for war surplus I picked up off the beach. Still works -- if you treat it like a dame -- (quickly)
I mean, if you keep it in shape.

Music louder. Horn makes rounds with ice during:

MRS. DAVIDSON

Please have them turn down that phonograph. It's giving me a headache.

98 CONTINUED: (3)

98

HORN

'Sure, Mrs. Davidson.

He goes to Sadie's room, opens door and goes into:

INT. SADIE'S ROOM

99 As Horn enters, Sadie is changing stockings. She has 99
one foot propped up on chair. O'Hara at record-player wind-
ing it. Others lolling on bed, drinks in hand.

SADIE

Hi, Mr. Horn. Your climate's
lousy.

HORN

Sorry, it's the best we've got.

SADIE

Don't get me wrong. I'm not
blaming you.

Marines grab ice-bowl.

HORN

(of phonograph)
Keep it down, O'Hara.

O'HARA

What for?

HORN

People out there getting an
ear-ache.

He shuts off phonograph.

SADIE

What's a rainy night good for,
without music?

EDWARDS

I'll tell you --

SADIE

(mimicking
primness)

Oh, Puh-ri-vate Edwards! I'm
surprised!

SADIE (cont'd)

(to Horn)

If you got a run in your stocking,
leave it to a Marine to find out!
And my last good pair.

(turning around)

My seams straight?

O'HARA

On target.

Rain heard pouring hard outside. Anxious to get them out:

HORN

(to Marines)

Why don't you Joes get moving?

GRIGGS

What's the rush?

HORN

Before Sadie gets caught in
the rain.

SADIE

(laughing)

What's it doing now?

O'HARA

You call that rain? Wait 'til
it really gets going. Here,
try this on for size.

As she gets into poncho:

SADIE

Oh brother! This won't do any-
thing for my figure!

HODGES

It don't need nothing.

She pirouettes with poncho.

INT. MAIN ROOM

100 Davidson and others at table see Sadie and Marines 100
emerge, laughing. Davidson keeps eyes on food. Sadie and
others go into lobby. She stops, goes toward the table.

SADIE

Say, don't I know you people?

100 CONTINUED:

100

MacPhail rises.

SADIE

Don't get up. You'll only have
to sit down!

(to group)

We were shipmates on the 'Orduna'!
So you're stuck here too. Isn't
it too bad, that sailor getting
typhus? Well, that's one thing
they can't blame on me!

HORN

(quickly)

Guess you folks haven't met
Miss Thompson.

MACPHAIL

'We haven't had the pleasure.

HORN

This is Mrs. MacPhail...
Mrs. Davidson.

SADIE

(brightly)

Hello --

They nod.

HORN

(quickly)

Mr. Davidson.

SADIE

Nice to know you, Mr. Davidson.

Sadie extends hand to Davidson. He rises, hesitates a
moment, then takes it.

DAVIDSON

Miss Thompson...

Horn sees his piercing look. Sadie puzzled by its intensity.

HORN

(interrupting)

Sadie, meet Doctor MacPhail.

SADIE

(shaking hands)

Glad to know there's a Doctor
in the house!

100 CONTINUED: (2)

100

MACPHAIL

(smiling)

I hope you won't need my services, Miss Thompson. I'm on vacation.

SADIE

Not me, Doc! I'm so healthy, it hurts!

O'Hara comes in from lobby.

O'HARA

Hey, Sadie! Come on, we got to shove off.

SADIE

I'm on my way. Guess I held up the parade long enough.

As she is about to start away:

DAVIDSON

(politely)

Where are you going, Miss Thompson?

SADIE

(gaily)

The boys are throwing a brawl at the Chinaman's. Say, maybe you people would like to come along? You might have a few laughs!

DAVIDSON

(quietly)

Don't you think it would be better if you stayed here?

Mrs. Davidson watches, disturbed.

SADIE

You mean because of the rain?

DAVIDSON

I wasn't referring to the rain.

SADIE

You're not reaching me.

DAVIDSON

You will be the only white woman there.

100 CONTINUED: (3)

100

SADIE

Say, that's real decent of you.
But I wouldn't worry! A girl
gets just what she asks for --
and all I'm asking for is com-
pany on a rainy night.

(putting arm
in O'Hara's)

Well, come down if you get
lonely! Bye!

She moves away with O'Hara and Marines.

101 GROUP SHOT SADIE AND MARINES
They cross toward verandah door:

101

EDWARDS

Bet that jeep is floating by
now!

Griggs opens door. Gust of rain and wind.

O'HARA

(to Sadie)
Hold on.

He picks her up.

SADIE

Free ride!

He carries her out, followed by others.

102 BACK TO GROUP
MacPhail amused. Davidson tense. Mrs. Davidson eats,
vindicated.

102

DISSOLVE TO:

EXT. BILL'S PLACE - NIGHT

103 Native boys and girls crowd verandah, peering inside, 103
keeping time to rhythm of five-piece Marine band.

INT. BILL'S PLACE

104 The place is jammed, smoke-filled, steaming with heat. 104
Sadie is stomping it with Griggs; a hot jitterbug routine.
Sadie dances with abandon.

105 TWO SHOT O'HARA AND PUNK MARINE NEAR DOOR 105
O'Hara smoking, watching Sadie. PUNK MARINE near him
running comb through hair.

O'HARA

What're you jumpy about?

EDDIE

It's been a year since I even
shook hands with a dame, Sarge.

O'HARA

You want to shake hands with
her?

EDDIE

Just to get a good grip!

O'HARA

No rough stuff.

O'Hara sees big good-natured DRUNKEN MARINE moving through
crowd toward Sadie.

DRUNKEN MARINE

Out of my way!

106 WITH O'HARA 106
as he elbows through crowd after Drunken Marine, who
reaches:

107 SADIE 107
Drunken Marine stops the dance.

DRUNKEN MARINE

'Scuse me -- I'm cuttin' in.

GRIGGS

This one's mine!

107 CONTINUED:

107

He grabs Sadie.

SADIE

(laughing)
One at a time!
(to Drunken
Marine)
Go away! When I want you, I'll
rattle your cage!

DRUNKEN MARINE

You busted it!

MARINES

(during above)
-- Get your crummy hooks off!
-- Come on, Tom -- ease up!

O'Hara breaks through, shoves Drunken Marine away.

O'HARA

Okay -- you fired! Now fall
back! That goes for the rest
of you! Sadie's only got two
legs! You want to wear 'em
down?

SADIE

(to O'Hara,
gayly)
I like to dance while I can!
(throwing arms
around him)
Say, how about it? Me and you
haven't cut one yet!

O'HARA

Not my speed.

SADIE

Just shift gears and follow me!

She starts to lead O'Hara in a fast step. He tries to follow clumsily. The Marines hoot and whistle, shouting advice and derision at O'Hara, who trips all over himself, with Sadie getting big kick out of it. Then O'Hara gets into mood of occasion. He invents his own step, whirls Sadie around, to clamorous reaction of Marines.

EXT. VERANDAH

108

108 Horn chipping ice-cubes into smaller fragments, putting same in glasses. Pitcher of lemonade on table, near chairs where principals are seated. MacPhail smoking. Latter's wife and Mrs. Davidson fanning themselves. O.s. sound from Bill's Place -- hoots, whistles, raucous jazz. Davidson sits looking thoughtfully in direction of sound.

HORN

How're things back in the States, Doc? Any better?

MACPFAIL

In what way?

HORN

People still knocking themselves out?

MACPFAIL

Faster than ever.

HORN

Same old rat-race. That's why I never went back, after the war. Everything going slam-bang. 'Hurry-up. Time is money. Make it while you can. Don't let up.' And for what? Money. What's it get 'em? Higher taxes, and a bunch of gadgets that don't bring nobody peace of mind.

MACPFAIL

Quite a philosopher.

HORN

No, just lucky. Fell for a native girl, and learned a thing or two.

He starts to pour lemonade into glasses. Sound louder o.s. Davidson suddenly rises.

DAVIDSON

(strangely excited)

That girl -- Miss Thompson -- I've been trying to place her -- I'm sure of it now.

MRS. DAVIDSON

Alfred, what is it?

108 CONTINUED:

108

DAVIDSON

She's one of those women who
worked in the Pani Club!

MACPHAIL

(puzzled)

What's that?

DAVIDSON

The plague spot of Honolulu.
That girl worked there. She's
a prostitute.

MACPHAIL

You have no right to assume a
thing like that, unless you have
proof.

DAVIDSON

I was with the police when they
raided the place. I saw her
there.

MACPHAIL

She might have come with a
friend.

Sound louder o.s.

DAVIDSON

(working himself up)

Men didn't bring women to the
Pani -- they went to find them.
That club was an infamous trap,
for servicemen. I saw them
come in, all with one set pur-
pose, hardly ever smiling.

MACPHAIL

Desire is sad - when love must
be bought.

Sound louder o.s.

DAVIDSON

(almost exalted)

I saw girls of every nation
there! Chinese, Japanese, French,
English, American. The lascivious
way they danced. The shameless
way they dressed. 'Entertainers.'
Harlots! Getting the men drunk,

108 CONTINUED: (2)

108

DAVIDSON (cont'd)
stealing their money...That
club was a sewer, but I finally
forced the police to close it.
The women were to be deported.
Somehow, that girl managed to
get away. It's obvious she's
out here to carry on her trade!

MACPHEAIL
You could be mistaken. Memory
often plays strange tricks on
us.

DAVIDSON
I've devoted my life to fighting
corruption in the islands. I
know the look of immorality when
I see it!

MACPHEAIL
I don't know how. As a doctor,
I know there's nothing more
deceptive than a surface diagnosis.

DAVIDSON
If a man had a gangrenous foot,
would you hesitate to cut it off?

MACPHEAIL
But gangrene is a matter of fact.

DAVIDSON
And isn't evil?

MACPHEAIL
To me it has always seemed a
matter of definition.

DAVIDSON
I find it to be a fact! Like a
right or wrong! There are no
two ways about it.

MRS. DAVIDSON
(uneasily)
Alfred, no need to get so upset...

DAVIDSON
(to MacPhail)
You know infectious diseases
must be quarantined. I know
evil must be segregated until

108 CONTINUED: (3)

108

DAVIDSON (cont'd)

it can be stamped out!

As if suddenly aware of his upwrought state before all the others, he leaves verandah abruptly, goes into lobby. He can be seen moving toward stairs during:

MRS. DAVIDSON

Please excuse me ...

MRS. MACPHAIL

Surely ...

Mrs. Davidson moves into the lobby after her husband. MacPhail and Horn exchange looks.

HORN

Just because Sadie's a breezy dame, what right does Davidson have to figure she's out of some joint?

MACPHAIL

I'm afraid he can't help it.

HORN

What do you mean, Doc?

MACPHAIL

Fanatics are often too obsessed by what they fight against, to know why they're really fighting it.

HORN

You mean like a guy who's against drinking, but who really wants to hit the bottle?

MACPHAIL

(quietly)

Yes ... All of us have hidden desires which we disguise, in one way or another. Sometimes, we try to destroy the very thing we really want ... And while we won't face the truth, it keeps building up inside us, like a volcano. Sooner or later, it explodes. The pity is, no one can ever know himself until the moment of ultimate pressure.

108 CONTINUED: (4)

108

MRS. MACPHAIL

Robert, why must you always be
diagnosing everybody?

HORN

(laughing)

That put the lid on it! See
you around.

He leaves the verandah. The MacPhails look towards Bill's
Place. Sound o.s. of piano, and Sadie singing.

INT. BILL'S PLACE

109

109 Sadie is straddling chair, singing verse of "THE HEAT'S ON".
She has O'Hara's Marine hat perched on head. At end of
verse, she rids herself of chair, goes into chorus. Marines
react variously to hot song. At conclusion, there is out-
break of whistles and applause. The Drunken Good-Natured
Marine grabs Sadie, whirls her around.

DISSOLVE TO:

INT. DAVIDSON ROOM - NIGHT

110

110 Mrs. Davidson is pouring Davidson tea. His mind seems
far away. There is a sense of contained agitation about
him. She looks at him, disturbed. Tea cups filled, she
sits down, drinks. He does likewise. Oppressive silence.
Finally:

MRS. DAVIDSON

(quietly)

What's troubling you, Alfred?
It couldn't be that girl? You
mustn't allow her to upset you.

DAVIDSON

(moodily)

I suppose she's like a symbol
to me...a symbol of my own
failure. If my father were
alive, and a girl of that kind
appeared...he would deem it a
God-given opportunity to save
her, redeem her...But what can
I do -- that in anyway compares
with that? ... How I have failed

110 CONTINUED:

110

DAVIDSON (cont'd)
him, Margaret. How very much,
by not following in his steps.

MRS. DAVIDSON
But you haven't failed. You've
done so much good. More than
any missionary.

DAVIDSON
You know I haven't, Margaret.
I've accumulated money, and
spent some of it to ease my
conscience. But I have never
given of myself. And I've failed
you too. Don't try to deny it.

MRS. DAVIDSON
Perhaps I had looked forward to
a marriage of another sort...
(wistfully)
Like all women, I believe I
wanted children, a family...But
that was long ago. Sometimes,
I wonder -- two people as lonely
and isolated as we are --
(breaking off)
No. You were right. Your duty
came first. And I've been happy.
All marriages are happy, when
two people have the same ideals.

He puts arms around her.

DAVIDSON
(tenderly)
Margaret...you've helped me as
no one else could -- letting me
find penance in my own way...

She moves away, fighting tears.

MRS. DAVIDSON
I don't know what brought all
this on, but it's late, and
you'd better get some rest,
Alfred --

She breaks off as they hear sound of jeep in distance, and
faint singing of Sadie and four Marines. He turns to the
window. She looks at him anxiously as he draws blind, and
looks out into the night, disturbed. With him, we see:

111 LONG SHOT JEEP 111
It bounces across ravine leading to Horn's place. Griggs driving. Sadie in back with O'Hara, Hodges and Edwards. All four are singing loudly, a bit drunk. Hodges plays a harmonica. It is raining again.

EXT. HORN'S PLACE

112 The jeep stops with a long skid. As all pile out: 112

SADIE
Come on in. It's too early to
break up the party!

GRIGGS
Who wants to break it up?

All stumble after her up verandah stairs.

INT. HORN'S PLACE MAIN ROOM

113 Dark, except for dim light coming from kitchen. As they enter: 113

SADIE
Feel that heat! ... Bet my
room's like a griddle. How
about parking in here?

They stumble over furniture in dark. Sadie throws herself on couch.

SADIE
Say, how do we get something
cold to drink?

O'HARA
(shouting toward
kitchen)
Hey, Horn!!

SADIE
Sh-h - not so loud! People up-
stairs.

O'HARA
Who's calling them? ... Hey,
Horn!
(starting toward
kitchen)
Where's that sack-hound!

113 CONTINUED:

113

EDWARDS

Where do you think? He's a
married man, ain't he?

Horn appears from kitchen as O'Hara reaches door. Horn
carries monkey wrench in hand.

HORN

What's all the racket about?

O'HARA

Beer on ice, for Sadie.

SADIE

Make it five! My treat! And
no arguments, this time!

HORN

Sorry, no ice. My box conked
out. The heat's got it.

O'HARA

Well, break out anything you
got!

HORN

(uneasily)

Look, how about calling it a
night? It's kind of late. And
I got fancy guests upstairs.

SADIE

Complaint registered! Let's go
to my private suite, gentlemen!
(to Horn)
If it's okay with you.

HORN

Just so you keep it quiet.

SADIE

Promise! Drop in later, if you
feel like it, Mister Horn -
always glad to see you!

She leads way into her room. Horn goes into kitchen.

INT. SADIE'S ROOM

114 Dark. As she leads way in:

114

114

CONTINUED:

114

SADIE

Take a load off, everybody!
Relax.

She moves toward lamp.

O'HARA

Don't put it on, Sadie. That
only shows the mosquitoes where
to bite you.

SADIE

Okay. Anybody scared of the
dark?

GRIGGS

Me. How about holding my hand?

O'HARA

(shoving him
into chair)

No cracks.

SADIE

(throwing herself
on bed)

Help yourselves to what's left
of the bottle. I think it's on
the dresser.

O'HARA

Yeah. Still there.

O'Hara moves to dresser, gets bottle.

O'HARA

Who wants a drink?

GRIGGS

Just pass it.

Others sink down on chairs. Rain heard, louder. Sadie flips
on switch of phonograph. BLUE PACIFIC BLUES comes on,
softly. Hodges plays harmonica with it.

SADIE

(into pause)
Don't anybody mention the heat.

GRIGGS

(drinking)
Boy what a night.

114 CONTINUED: (2)

114

HODGES

Yeah... Pass it.

Griggs does.

EDWARDS

I ain't had me a time like this
since we shipped out of Honolulu
... Pass it.

115 CLOSE SHOT SADIE ON BED

115

She reacts to talk of Honolulu. She hears:

MARINES' VOICES

- You can say that again.
- Yeah... Good old Honolulu.
What a town. No place like it.
- No place... Pass it again.

116 GROUP SHOT FEATURING SADIE

116

Sadie begins to sing BLUE PACIFIC BLUES lying on bed. She is barely visible in near-darkness. Song interspersed by flaring matches as men light cigarettes. Horn enters with tray of beer bottles. O'Hara takes two bottles, one for himself and one for Sadie. He moves toward bed, sits on it, passes bottle to Sadie who takes it but doesn't drink as she keeps singing moodily. Meanwhile, Horn has given others their beer. He listens for a minute, caught in mood of song, then goes out.

INT. HORN'S PLACE MAIN ROOM

117 As Horn comes out, he sees Davidson coming down the stairs. Sadie heard singing within room. Horn looks uneasy. 117

DAVIDSON

(with contained
anger)

Mr. Horn, tell those men to
leave that room.

HORN

I can't do that, Mr. Davidson.

DAVIDSON

(anger building)
It's your hotel.

HORN

Miss Thompson paid her rent.
She has a right to invite her
friends in, same as anybody.

117 CONTINUED:

117

DAVIDSON

I will not allow her to turn
this hotel into a brothel!

Davidson thrusts door of Sadie's room open and goes inside.

INT. SADIE'S ROOM

118

118 As Davidson appears, O'Hara puts another record on phonograph.
Marines passing bottle. In half darkness and heat, there is
an appearance of intimacy beyond actual facts.

SADIE

(friendly)

Oh, hello, Mr. Davidson. Nice
to see you again. Come on in.
Join the party. Know all the
boys here?

Sadie flips record on. Jazz under:

DAVIDSON

(ignoring her; to
Marines)

You men, leave this room!

SADIE

(surprised)

What'd you say, Mr. Davidson?

DAVIDSON

(to Marines)

You have no business being here,
any of you.

SADIE

They're my friends. I invited
them.

She moves toward him. O'Hara rises, slightly drunk, comes
between them.

O'HARA

(interposing)

What's the complaint, Mister?

DAVIDSON

(to Marines)

All of you -- leave this room
instantly -- or I will report
you to your Commanding Officer!

118 CONTINUED:

118

O'HARA

What for?

MARINES

- Sounds island-happy!
- The heat's got him!
- Etc.

SADIE

(simultaneously;
getting sore)
They'll leave when they
like! What's more,
nobody invited you in!

DAVIDSON

(losing control)
You disgrace your uniforms, be-
ing in this room with that
woman! Now get out!

With explosive violence, he tries to shove O'Hara out. O'Hara
knocks hand aside, grabs him.

O'HARA

(drunkenly)
I'll bust you wide open -- you
talk like that about Sadie!

In fury, O'Hara shoves Davidson through doorway.

INT. HORN'S PLACE MAIN ROOM

119

119

Horn sees Davidson smash against abutting wall outside Sadie's
room. O'Hara appears, grabs Davidson, pulls free arm back to
punch him. Horn rushes to stop him. He holds on to O'Hara,
trying to stop the punch.

HORN

O'Hara! No -- don't!

Horn struggles to break O'Hara's grip on Davidson. Other
Marines and Sadie appear in doorway.

O'HARA

(simultaneously)
Breaking into Sadie's room
-- insulting a lady -- !

HORN

Let go of him -- don't
hit him, O'Hara!

MARINES

- Yeah, better not!
- Break it up, Sarge!
- Etc.

SADIE

O'Hara -- stop -- that's enough.

119 CONTINUED:

119

The other Marines pull O'Hara away. O'Hara still tries to get at Davidson who is dishevelled by struggle.

INT. SADIE'S ROOM

120 As Marines force O'Hara inside, Horn slams door, shutting out view of Davidson. Horn remains with back to door, so struggling O'Hara can't get out.

HORN

You out of your head, or what?
Trying to hit a civilian!

SADIE

He came in here asking for it!
Lucky he didn't get what he
really had coming!

They force the drunken, still-struggling O'Hara on bed.

O'HARA

Lemme go -- he ain't apologized
to Sadie yet!

EDWARDS

Settle down, O'Hara. The fun's
over.

HORN

You bet it is. Come on. Fold
up. I don't want to be de-
clared off-limits.

SADIE

(interposing)

What were the boys doing? Just
having a couple drinks -- some
music -- taking it easy! If
anybody's off-limits, he was!
Busting into a room without
even knocking once! Who's that
Davidson think he is?

HORN

Pretty important man in these
islands. Big plantation owner.
They don't come richer! He's
busted a lot of people who
tried to stand up against him.
I wouldn't attract his atten-
tion any more than I had to!

120 CONTINUED:

120

SADIE

(indignantly)

Attract his attention? He
better not attract mine! I've
never known anyone like him and
I don't want to.

HORN

As a friend, I'd be careful...

SADIE

(not knowing how
to take it)

Of what?

HORN

(with implication
for Sadie)

I'd be careful for my own good.

SADIE

(with spirit)

I sure will! If he gets funny
with me again, I'll tell him
who his mother was! Possibly
he don't know!

HORN

Why ask for trouble?

SADIE

Okay. I'll keep out of his
way, if he keeps out of mine.

HORN

(over protests)

Call it a night. Before
Davidson shuts me up for good.

SADIE

(seeing them to door)

The party's over.

INT. HORN'S PLACE MAIN ROOM

121

121 They are all finally out of Sadie's room. As Horn tries to
close Sadie's door:

O'HARA

(still high)

Got to see Sadie for a minute.

121 CONTINUED:

121

HORN

You just saw her!

O'HARA

Well, I want to see her again!

He forces door open. Horn keeps arm on him, not letting him go in.

HORN

Hurry it up, O'Hara! Go on, you joes, wait outside.

O'HARA

Hey, Sadie!

Sadie appears, opening door partially. As O'Hara remains in doorway and Horn doesn't let him go in:

SADIE

Forget something?

O'HARA

(like big clumsy bear)
Yeah. To say good night.
Personally.

SADIE

Well, good night, O'Hara.

O'HARA

Guess I was kind of loaded when
I roughed up Davidson.

SADIE

Kind of.

O'HARA

Did I say something to you I
shouldn't?

SADIE

(shaking head)
Perfect gentleman.

O'HARA

Okay. That's all I wanted to
know. Good night.

SADIE

Good night again.

As she starts to close door:

121 CONTINUED: (2)

121

O'HARA

Sadie.

SADIE

(opening it)

Now what'd you forget?

O'HARA

Tomorrow I'm off duty at ten.
Pick you up for a swim -- if
it don't rain?

SADIE

Suppose it does?

O'HARA

I'll still pick you up.

SADIE

That's what I figured.

O'Hara smiles with drunken pleasure, tips hat, turns and
joins others who now start out, to Horn's relief.

INT. SADIE'S ROOM

122 Alone at last, she shows the underlying nervousness under her
externally gay manner. She goes to window, peers out a sec-
ond. The sound of jeep pulling away is heard. Rain harder.
She moves back into room, takes a cigarette, then thinks
better of it, hesitates a moment, and then goes out into:

122

INT. HORN'S PLACE MAIN ROOM

123

123

SADIE

Say, Mr. Horn...?

She breaks off as she sees kitchen is dark. She starts to-
ward it.

INT. KITCHEN

124 Sadie puts the light on. She goes to battered old
icebox, rummages around for something to eat, takes out a
piece of fruit, bites into it. While eating, she goes into:

124

INT. HORN'S PLACE MAIN ROOM

125 Sadie hears door open on verandah, and close.

125

SADIE

Mr. Horn?...

She sees Davidson enter. He is wet from the rain. She pointedly ignores him and starts towards her room.

DAVIDSON

I want to speak to you, Miss Thompson.

Sadie stops. She squares her shoulders in a gesture of defiance and returns Davidson's stare as he comes forward. She continues chewing on the fruit.

SADIE

I'm eating.

DAVIDSON

I'll wait until you're through.

SADIE

(gulping down the fruit)

Never mind. What do you want?

DAVIDSON

I want to give you a chance to save yourself.

SADIE

I don't follow you.

DAVIDSON

You can make up for the life you've led in only one way.

126 CLOSE SHOT SADIE
She reacts with fear.

126

SADIE

What've I got to make up for?

DAVIDSON'S VOICE

You must redeem yourself, before it's too late. Find salvation.

SADIE

(puzzled)

Redeem myself?... Find salvation?

(it registers)

Oh, now I get it!

.127

TWO SHOT

She moves toward him, with vast relief.

127

SADIE

You don't have to worry about me, Mr. Davidson. I'm okay. Thanks for your interest, though. It's nice of you, 'specially after what happened. Glad you're not sore at me, or the boys. I like to keep friends with everybody.
(friendly smile)
Good night, Mr. Davidson.

She starts toward her room.

DAVIDSON

Miss Thompson...

She stops, turns.

DAVIDSON

For some time you've lived in Honolulu.

SADIE

(with edge)
Yes...What about it?

DAVIDSON

What did you do there?

SADIE

I had a job.

DAVIDSON

What kind of a job?

SADIE

(evasively)
Well, part of the time I had sort of a singing job --
(she smiles)
-- my voice isn't so awful, if you don't listen too hard.

DAVIDSON

Where did you...work?

SADIE

You mean where did I sing?

DAVIDSON

Yes -- where did you work in Honolulu?

127 CONTINUED:

127

SADIE

Oh -- lots of places.

DAVIDSON

What places?

SADIE

Night clubs, mostly...

DAVIDSON

What night clubs?

SADIE

All kinds.

(touchily)

Why all these questions, Mr. Davidson?

DAVIDSON

Before you went to Honolulu, where were you?

SADIE

Where do I come from, you mean?

Nervously, she lights a cigarette.

DAVIDSON

Yes, where do you come from.

SADIE

Kansas - if that means anything.

DAVIDSON

What made you go to Honolulu?

SADIE

(nervously)

I -- I don't know - I wanted a change of scenery, I suppose...

DAVIDSON

And why did you leave Honolulu?

SADIE

Guess I wanted another change. I got a job waiting for me -- in New Caledonia.

DAVIDSON

You wanted another change... I'll tell you why --

127

CONTINUED: (2)

127

SADIE

(jumpy)
I don't know why I'm getting
all this attention from you --

DAVIDSON

You're going to New Caledonia
-- to carry on your trade!

SADIE

I don't know what you're talk-
ing about!

DAVIDSON

I'm talking about why you had
to leave Honolulu! You're a
prostitute!

SADIE

You're a liar!! Who do you
think you are - calling me
names?

DAVIDSON

Miss Thompson, I'm giving you a
chance to redeem yourself!
What are you going to do about it?

SADIE

Redeem myself from what? Where
do you come off with that kind
of talk! You're no priest or
missionary! You try to act like
one -- but the collar don't fit!

DAVIDSON

(as if slapped)
That's enough!

SADIE

(wildly)
I've listened to you all I'm
going to! Now you listen to me!
You lay off, or I'll show you
what it means when I start to
get mad!

She runs into her room and slams the door. Davidson is
shaken, upwrought. He starts up the stairs. As he is about
halfway up, Sadie's record-player comes on full blast, like a
shout of defiance. Davidson continues up the stairs with the
music blaring away.

FADE OUT.

FADE IN:

EXT. HORN'S PLACE - DAY

128 MEDIUM SHOT 128
Horn's kids are seated on the steps singing phrases from
"SEE NO EVIL". Jeep driven by O'Hara speeds across ravine
with splash, takes long skid, and stops outside Horn's.
O'Hara gets out, carrying paper bag containing apples.

KIDS

- Hi, Sarge! How you?
- Chocolot! Gimme chocolot!
- Choong gum! You got choong gum? Etc.

In gay mood, O'Hara ruffles their heads, tries to keep going, but the kids cluster around him with a loud clamor, not letting him pass.

O'HARA

Okay -- grab your loot!

He takes out gum, tosses it toward jeep. The kids run toward jeep, leaving O'Hara free. He bounds up verandah stairs.

INT. VERANDAH

129 MacPhails reading. Mrs. Davidson knitting. O'Hara appears. 129,

O'HARA

Hello, everybody.

MACPHAIL

Sergeant...

Mrs. MacPhail nods. Mrs. Davidson looks at him disapprovingly as he goes into:

INT. MAIN ROOM

130 As O'Hara enters, with him we see Horn behind counter 130
in store area, selling various items to few Natives who are
jabbering away. As he crosses toward Sadie's room:

O'HARA

Hi! Sadie in?

HORN

Sure is!

O'Hara goes to Sadie's room, knocks.

130 CONTINUED:

130

O'HARA

Hey, you decent?

SADIE'S VOICE

Decent enough. Come on in,
O'Hara!

O'Hara opens door and enters.

INT. SADIE'S ROOM

131 As O'Hara enters:

131

O'HARA

Look what I got -- apples from
my buddy in Australia --He breaks off as he sees Sadie is packing. There is an under-
lying tension beneath her carefree manner.

O'HARA

What is this? Moving day?

SADIE

You guessed it.

O'HARA

Who says you can't stay? Horn?

SADIE

Horn's okay.

O'HARA

(sore)

Don't tell me Davidson's try-
ing to take it out on you too!

SADIE

(worried)

He get you into trouble?

O'HARA

Griped to my Commanding Officer.
I caught extra duty as Sergeant
of the Guard. That's why I
couldn't get here this morning.

SADIE

That's okay.

O'HARA

Forget Davidson! Let's go for
that swim.

131 CONTINUED:

131

O'Hara up-ends suitcase, spilling out Sadie's stuff.

O'HARA

Where's your suit?

SADIE

(trying to
stop him)

Hey, don't! I told you -- I'm
moving!

O'HARA

He ain't shoving you out.

SADIE

I invited myself to check out!

O'Hara relinquishes suitcase.

O'HARA

What for?

SADIE

I don't like the company here.
Meaning Davidson. I had a run-
in with him, after you left
last night.

O'HARA

What about?

She starts to stuff her things back into suitcase.

SADIE

(avoiding
direct answer)

You should've heard him shoot
his mouth off!

O'HARA

He can't do nothing to you.
Why run?

Again he tries to stop her from packing.

SADIE

(brushing
hand away)

I don't want any trouble.

O'HARA

(puzzled)
You sound scared of him.

131 CONTINUED: (2)

131

SADIE

(on the spot)

Oh, he don't bother me! It's just -- well - I don't want to get you in hot water, every time you drop in for a couple laughs.

O'HARA

(turning her
to him)

You mean you're moving out on account of me?

With qualm of conscience, Sadie tries to break away.

SADIE

How about letting me finish packing?

O'HARA

(not letting
her go)

I asked you something.

SADIE

Let's say it's for you and Horn. I don't make friends to get 'em into trouble.

O'Hara releases her. She finishes packing. Disturbed that he has misinterpreted the extent of Sadie's feelings toward him:

O'HARA

(awkwardly;
changing subject)

Where do you figure on shacking up?

SADIE

Horn said I'd find a place in the village.

O'HARA

(still in
disturbed mood)

Yeah. Guess you will....

O'Hara picks up phonograph and small battered suitcase.

131 CONTINUED: (3)

131

O'HARA

What about a lift?

SADIE

(lightly)

What about it?

O'HARA

You got one.

They go into:

INT. MAIN ROOM AT COUNTER132 Native customers make way for Sadie. As she plunks
money on counter:

132

SADIE

What do I owe you, Mr. Horn?

HORN

Forget it.

SADIE

Not me. I pay my way.

HORN

A couple of bucks'll do it.

SADIE

For meals and everything?

HORN

This ain't exactly the Ritz.

Sadie pays him, extends hand.

SADIE

Look me up in my little grass
shack, if you ever get into
town.

HORN

(shaking hands)

Sure will. Best of luck, Sadie.

SADIE

(as she goes)

Give my love to Mrs. Horn!

132 CONTINUED:

132

She has reached door leading to verandah. O'Hara goes out.
She follows him.

INT. VERANDAH

133 As they emerge, Sadie sees MacPhails and Mrs. Davidson. 133
Latter ignores Sadie. MacPhail rises politely. Sadie's
manner changes instantly. With head high, as if she were
making grand exit of lady.

SADIE

(gaily)

So long, folks. Sorry to part
company, but I've been invited
to stay with friends in town!

MACPHAIL

(kindly)

Goodbye, Miss Thompson.

She follows O'Hara out. They can see her getting into jeep,
helped by O'Hara during:

MRS. DAVIDSON

(with relief)

Thank Heavens she's gone. She
upset Mr. Davidson horribly
last night. He despises women
of that kind.

MACPHAIL

The founder of our religion was
not so squeamish.

Mrs. Davidson gives him a sharp look.

MRS. MACPHAIL

(properly)

Robert, don't joke about such
things.

MRS. DAVIDSON

(quietly)

I don't believe the Doctor meant
it as a joke.

MACPHAIL

No matter.

(changing subject)

Do you suppose Mr. Davidson went
to the Mission Hospital? I was
to go with him this morning.

rd

77

133 CONTINUED:

133

MRS. DAVIDSON

I have no idea where he went.
I didn't even hear him get up.

The jeep is heard driving off.

134 LONG SHOT JEEP (LOCATION)

134

The jeep is leaving Horn's hotel, on way to village.

DISSOLVE TO:

INT.. GOVERNOR'S OFFICE - DAY

135 SHOOTING TOWARD WAITING ROOM

135

NATIVE SECRETARY is at door. He speaks to someone o.s.

SECRETARY

Mr. Davidson, sir.

The GOVERNOR comes from behind camera, as Davidson enters.
Secretary exits, closing door.

GOVERNOR

(extending hand)

I was hoping you'd find time
to drop in.

DAVIDSON

(shaking it)

This isn't a social call, Governor.

INT. GOVERNOR'S OFFICE

136 Designed for maximum coolness: high ceiling, spacious. 136
Its severity is broken by numerous addenda which identifies
the Governor as a man from New England: a bust of Emerson,
illustrations from "Walden," etc. Governor glances at
Davidson as if he already knows reason for visit.

GOVERNOR

I suppose you came to see me
about that disturbance last
night. Major Kenner has just
assured me the Chinaman's place
will be declared off-limits.

136 CONTINUED:

136

DAVIDSON

At my insistence... No, there's something else.

GOVERNOR

Won't you sit down?

Davidson takes chair. The Governor moves about the room, busying himself with the blinds, with pouring water from carafe, with anything that can keep him from facing Davidson, whom he obviously would like to get rid of as soon as possible under the circumstances.

DAVIDSON

A disreputable girl from Honolulu managed to escape deportation and board the 'Orduna.' She's here now, waiting for the boat to New Caledonia.

GOVERNOR

She'll be under French jurisdiction in a matter of days.

DAVIDSON

That doesn't relieve you of your moral responsibility to the islands.

GOVERNOR

I don't see what I can do. That girl must have a passport, or she wouldn't have gotten this far.

DAVIDSON

Revoke it.

GOVERNOR

(firmly)
Not without legal cause. I can't interpret the law as you see it.

DAVIDSON

(strongly)
It's your duty to protect the natives and the men stationed here. This girl is a menace to the welfare of both!

rd

79

136 CONTINUED: (2)

136

GOVERNOR

(conciliatory)

Why make her an issue? You know
we keep this island well regulated.

137 CLOSE SHOT DAVIDSON
He reacts with increasing anger to:

137

GOVERNOR'S VOICE

I don't understand your concern
over this particular girl.

138 TWO SHOT
Davidson rises, upwrought.

138

DAVIDSON

(violently)

I suggest you visit the native
village, as I did this morning!
Ask the Council to tell you
what effect she had on the young
men -- and women -- who saw her
outrageous behaviour! Do you
realize where this sort of thing
leads?

GOVERNOR

(smiling)

You mean the natives going
'Native'?

DAVIDSON

I mean reverting to their old
immoral ways!

GOVERNOR.

We're much more concerned about
immorality than the natives are.

DAVIDSON

(fanatically)

Governor, my father devoted his
entire life to raise the moral
standards of the islands. To
teach the natives a sense of
right and wrong. Of good and
evil. I won't stand by and al-
low his life work to be destroyed.

138 CONTINUED:

138

GOVERNOR

(conciliatory)

Mister Davidson, I'm not trying
to destroy anything --

DAVIDSON

You've made your position clear
enough!

GOVERNOR

(diplomatically)

I've always had the highest re-
spect, and admiration for men
like your father -- truly reli-
gious men who are kind, just,
tolerant --

DAVIDSON

(with guilty
anger)

Then help me protect what he
accomplished!

GOVERNOR

(strongly)

I am -- within the limits of
my authority. But I must guard
the civil rights of every American
citizen who passes through here.

DAVIDSON

(fanatically)

No one has any rights, who
breaks the laws of God! Least
of all a prostitute!

(deadly)

Governor, I'm not a politician.
I wasn't appointed to my job.
I created it. I can never be
replaced. You can ...

GOVERNOR

Mr. Davidson, I won't be intimi-
dated -- not even by you.

DISSOLVE TO:

EXT. NATIVE VILLAGE - MORNING

139 LONG SHOT 139
Sadie sitting in O'Hara's jeep, surrounded by some native
tots. Phonograph and suitcase beside Sadie. Sun beats
down mercilessly.

140 GROUP SHOT SADIE AND NATIVE KIDS 140
The tots climb on jeep, cluster around Sadie, their eyes on
Sadie's jangling bracelets. They tug at her bracelets, her
dress, everything they can touch, trying to claim her full
attention. Although she ruffles a few heads, her mind is
on what is transpiring o.s. She looks toward:

EXT. LONG HOUSE

141 Native town-hall at end of street. Composed of thatched 141
roof and long coconut rafters. Outriggers hang from ceiling;
spears and shields, relics of a bygone warrior past, decorate
walls. OLD MEN of the village are grouped in circle inside,
listening to O'Hara who speaks hesitantly to them in native
dialect. OLDEST NATIVE answers O'Hara emphatically. O'Hara
tries to interrupt. Native holds up hand, continues to say
his piece..

142 BACK TO SADIE AND KIDS 142
She is becoming increasingly uneasy, paying less attention
to the tots around her. They become bolder. One pulls hard
at her chain bracelet of coins. It breaks. The coins fall
on the ground. The tots scramble off jeep, fight for coins
on ground. Sadie sees O'Hara emerge from Long House. She
gets out of jeep.

SADIE

All set? Where do I check in?

O'HARA

It's no go.

SADIE

What do you mean, no go?

As he ushers her back to jeep:

O'HARA

I talked to the head of the
Council. Seems they had a
brawl here, after some natives
had a couple too many at the
Chinaman's, last night.

They have reached jeep. She stops, doesn't get in.

142 CONTINUED:

142

SADIE

But what's that got to do with
me? With letting me stay --
(it hits her)
Don't tell me Davidson was here
-- and blamed me for what hap-
pened!

O'HARA

Guess he did. Now come on, get
in.

Sadie breaks away.

SADIE

(with spirit)
What've I got, the measles or
something? Let me talk to them!

O'HARA

(stopping her)
Nothing you can do about it.
Relax!
(lifting her
into jeep)
You won't be out in the rain.
You can still go back to Horn's.

He jumps in, starts jeep in usual Marine slam-bang fashion.
It leaps away.

INT. JEEP (PROCESS)

143 As it bounces along, O'Hara glances at Sadie, sees her 143
glum expression.

O'HARA

Snap out of it! Nothing's
that bad!

SADIE

(with effort)
Shikata-ga-nai! I should worry!

O'HARA

That's the girl!

He starts to sing MARINE SONG. She laughs at his singing,
joins in the catch-phrase. She is making effort to appear
care-free.

DISSOLVE TO:

EXT. HORN'S PLACE - DAY

144 Clouds ominous. Sun now hidden. Wind beginning to moan. 144
Jeep appears. As it skids to stop near entrance:

INT. VERANDAH

145 MacPhails playing cribbage. Mrs. Davidson knitting. 145
All are hot, sweaty. They are attracted by noise of jeep
stopping directly outside.

MRS. DAVIDSON
(seeing Sadie)
Good Heavens....

MacPhail looks up, also sees Sadie.

MACPHAIL
(smiling)
Drop a stitch?

MRS. DAVIDSON
That girl. That dreadful girl!
I thought we were rid of her ...

Sadie and O'Hara appear, coming up verandah stairs. O'Hara
carries her record player and suitcase. Seeing those on
verandah, Sadie again assumes grand lady pose.

SADIE
(as if she had
never left)
Please don't move -- anybody --
it's too hot!

MacPhail rises, opens screen door leading into hotel.

MACPHAIL
Miss Thompson ...

She goes in. As O'Hara follows her in:

O'HARA
(appreciatively)
Thanks, Doc.

MacPhail smiles in return, knowing he means it for Sadie.

INT. MAIN ROOM

146 Sadie strides across it. O'Hara follows. She opens door. 146
They go into:

INT. SADIE'S ROOM

147 Sadie bangs door shut.

147

SADIE

Davidson's wife! Did you see
that look she gave me? Save
me from females!

O'HARA

Forget her.

O'Hara places stuff where it was previously. Sadie moves
around, out of nervous tension. She lights cigarette.

SADIE

Say, how about a drink?

O'HARA

Never touch it before six.

SADIE

Me neither -- Frisco time.
Only I don't know what time it
is in Frisco.

She opens suitcase, takes out bottle.

O'HARA

Better not -- in this heat.

He takes bottle out of her hands, puts it back, observes
Sadie as she moves out of nervous tension to record player
on table.

SADIE

Let's have some life around
here!

She flips record on. Music starts.

SADIE

(with effort
at gayety)

Listen to that sweet news from
home!...

O'HARA

Why don't you quit working
yourself into a storm?

(puzzled)

What're you so jumpy about?

She avoids issue by crossing to blinds.

147

CONTINUED:

147

SADIE

I'm roasting. Wish it would
rain again.

O'HARA

Don't worry. It will.

SADIE

(yanking up
blinds)

Wish the clock would hurry up,
so I could get going.

O'HARA

(with
solicitude)

Sadie ... What's the matter?

SADIE

I don't know ... Maybe it's
the heat. Or maybe it's
Davidson. Sounding off like
he did last night. And going
to the village ...

(half-to-
herself)

There's something about him
that isn't human. I guess it's
his eyes -- they look right
through you ...

O'HARA

(puzzled)

So what? You got nothing to
hide.

SADIE

(with fear)

Could he stop me from going to
New Caledonia?

O'HARA

I don't see how.

SADIE

I got a hunch he'll try.

O'HARA

Let him. He won't get far.

She attempts to throw off mood, assume old spirit.

147 CONTINUED: (2)

147

SADIE

Sure. What's the matter with me anyway? Who cares what he does? Shikata-ga-nai!

O'HARA

That's more like you! And if he sticks his nose in here again, I'll flatten it ... Say, I almost forgot!

(taking package
out of pocket)

Won this in a crap game, with the Mess Sergeant.

(unrolling
stockings)

Fourteen carat genuine nylons! He's been hoarding 'em for an 'emergency' -- ever since he got beached here, three years ago.

He extends stockings. She takes them.

SADIE

Thanks.

She looks at him as if expecting him to follow it up. He makes no move.

SADIE

Just like that? For free?

O'HARA

Just like that ... for free.

Pause. Then:

SADIE

(hard to
believe)

Say, you're okay, Sergeant ... Treat every girl you meet like this?

O'HARA

One out of a thousand.

There is no come-on in her manner. Just a feeling of revelation.

147 CONTINUED: (3)

147

SADIE

(simply)

And you don't even know anything about me ...

O'HARA

What do you know about me?

SADIE

Enough...to make me want to know more.

O'HARA

Not much to know. I'm a leatherneck. Serial number three-six-three-seven-three-two.

(moves about
restlessly)

Stuck on one rock after another, since Pearl Harbor.

(tough)

No dependents. No next-of-kin. Nobody. That's it...How about you?

SADIE

Nothing much ever happened to me.

(without
self-pity)

Nothing much good, anyway.

O'HARA

That's what I figured.

He sits down beside her on edge of bed, strikes match for her cigarette. It starts raining.

O'HARA

Say, if you're scared you won't make it to New Caledonia --

SADIE

(frightened)

You mean he could stop me?

O'HARA

I didn't say that. But if you want to get off this rock in a hurry, there's a boat leaving in two days for Sydney.

147 CONTINUED: (4)

147

SADIE

Australia? Where the kangaroos
come from?

O'HARA

They got people there, too.
Come to think of it, you ought
to head that way, instead!

SADIE

What would I do in Sydney?

O'HARA

Work's easy to get. You could
stay with Al -- a shipmate of
mine -- and Margie, his wife,
'til you get set.

SADIE

I couldn't do that. I don't
like to butt in.

O'HARA

Don't you worry about Margie --
you two'll get along fine --

SADIE

I know women. You don't.

O'HARA

Any friend of mine's a friend
of Margie.

(awkwardly)

Besides, I'll be down myself
about a month from now -- after
I shed these hash-marks.

SADIE

(with new
interest)

You'll be going to Sydney?

O'HARA

Al needs a partner. He's in
the building business. How
about it, Sadie? Of course,
if there's somebody you're
looking to see in Caledonia --

SADIE

No. I got nobody special
there, if that's what you mean.

147 CONTINUED: (5)

147

O'HARA

Then it's set?

SADIE

Can I get to Sydney from here?

O'HARA

A boat'll be by, in a few days.

SADIE

(smiling)

And you'll be there in a month
... Okay, it's a date! Meet
you in Sydney!

O'HARA

(happily)

I'll cable Al and Margie --
they'll meet you --

SADIE

(carefree)

That's wonderful! You know,
I feel like I just got out of
a tight girdle! I can breathe
again!

They are close together. An embrace looks imminent. It is
interrupted by knock on door. O'Hara moves quickly to door.

INT. MAIN ROOM

148

148 A native wearing raincoat of rushes and dripping straw hat is
at door. It opens. O'Hara appears.

O'HARA

What do you want?

NATIVE

I belong make fetch letter to
Miss Thompson.

O'HARA

It's for you, Sadie.

SADIE'S VOICE (O.S.)

(from within)

Who'd be sending me a letter?

Sadie appears in shot. O'Hara hands her letter.

148 CONTINUED:

148

O'HARA
It's from the Governor's
Office.

SADIE
The Governor's Office?

She takes it fearfully, steps out of shot.

O'HARA
(to native)
Sahulanua.

He hands him coin.

NATIVE
I make go.

He leaves. O'Hara shuts door.

INT. SADIE'S ROOM

149 As O'Hara turns, he sees Sadie staring at opened letter, 149
unbelievably.

O'HARA
Sadie, what is it?

His eyes go to letter in her hand. She crumples it.

SADIE
(devastated)
An order for my deportation...
on the first boat to San
Francisco ... in three days.

O'HARA
The Governor's deporting you?
Why?

Sadie shakes head, tries to move away with letter. O'Hara
snatches letter, scans it.

O'HARA
(reading)
'For the public good' !!
(furious)
What's that mean?

SADIE
(working herself up)
I don't know -- but I know who
made him do it. Getting me

149 CONTINUED:

149

SADIE (Cont'd)
deported! I've got some rights,
haven't I?

She rushes toward door, opens it. He grabs her.

O'HARA
Hold it --

O'Hara bangs door shut with foot, stands with back to it as
Sadie fights like a tigress to break through.

SADIE
(struggling)
I'll show Davidson! Filling
the Governor with a lot of
dirty lies about me!

O'HARA
Don't go tangling with him --

SADIE
That miserable creep -- not
letting me alone! I told him
to lay off --!

O'HARA
Sadie -- no -- keep away from
him --

SADIE
(struggling)
I'll make Davidson change that
order! I'll make him! I'll
make him!

O'HARA
Now you listen to me!

As he forces her away from door and leads her toward chair:

O'HARA
(continuing)
One thing I learned in the
War. When the enemy's dug in
deep, try to flank him. Don't
hit him head-on. We'll get
around Davidson --

She sinks down on chair. All the fight goes out of her.

SADIE

I don't want to go back... I don't want to go back to Frisco.

(in terror)

I can't go back -- I can't...

O'HARA

(gently)

You bet you can't. Once they stamp 'Deported' on your passport, you'll never get out of the States. And you got to meet me in Sydney. I'm counting on it.

(awkwardly)

You see, I got a couple ideas about you and me. If that deal with Al works out okay -- I'll be all set. And with you down in Sydney -- I'll be seeing a lot of you, I guess -- and maybe -- well you can't tell how things'll work out -- if we're down there together.

She lifts tear-stained face, looks at him with dawning realization.

SADIE

What're you trying to say?

O'HARA

Nothing.

(roughly)

What I mean is -- when you meet somebody you like -- why not make up your mind, and get it over with?

SADIE

(incredulous)

You mean you want to marry me?

O'HARA

You got the idea.

SADIE

Are you kidding?

O'HARA

(amazed)

Is that something to kid about?

149 CONTINUED: (3)

149

Sadie laughs.

O'HARA
(continuing)
What's funny!

SADIE
You've known me only a couple
days!

O'HARA
What's that got to do with it?
A guy could know a girl all
his life and never want to get
near her! That's not the way
it is right here...

He moves to embrace her. She steps away. The reality of
her position comes back, with greater impact.

SADIE
Phil, it can't be. It's no
use... I'm going back to the
States --

O'HARA
No you're not. I'm going to
fix it so you can catch that
boat to Sydney.

On her hopeful reaction...

DISSOLVE TO:

EXT. GOVERNOR'S HOUSE - DAY (LOCATION)

150 It is raining hard. O'Hara's jeep speeds to entrance 150
with splash.

EXT. JEEP

151 O'Hara helps Sadie out. She is wearing poncho. As he 151
moves from jeep toward Governor's house, she blocks him.

SADIE
I'll talk to the Governor my-
self.

O'HARA

Nothing doing. I got a half-interest in this. We're going in together.

SADIE

(fearful)

Phil, please. You've got to get back to the base.

O'HARA

No arguments. I'm going in with you.

SADIE

(desperately)

No -- no -- I don't want you to!

O'HARA

Why not?

SADIE

(covering)

It'll only make it worse, if you get into trouble, too. Please do as I say.

She is relieved to hear:

O'HARA

Maybe you're right. Can't risk losing out on a pass, now. You tell the Governor --

SADIE

I know how to handle it, honey.

O'HARA

(kissing her)

Good luck, Sadie. That goes for both of us.

SADIE

Yes... for both of us.

She breaks away, runs up verandah stairs.

O'HARA

(calling after her)

See you quick as I can wangle another pass!

EXT. VERANDAH DOOR

152 Sadie reaches it, turns, waves goodbye to O'Hara, goes in. 152

153 ON O'HARA 153
As Sadie is lost to view, he gets into jeep, drives off.

INT. WAITING ROOM

154 Native Secretary and Sadie. 154

SECRETARY
Just a minute, please.

INT. GOVERNOR'S WAITING ROOM

155 Secretary opens door leading to Governor's Office. 155
Nervously, Sadie undoes poncho belt, then forces dripping hood off head.

SECRETARY
Miss Thompson to see you, sir.

GOVERNOR'S VOICE (O.S.)
Very well.

SADIE
(to Secretary)
Thanks. Thanks a lot.

Nervously, she goes through open door into:

INT. GOVERNOR'S OFFICE

156 The Governor rises from behind desk littered with papers. Male Secretary closes door, leaving them alone. 156
Sadie is nervous, apprehensive. She makes special effort to be controlled, play the lady. The Governor tries to be impersonal in manner toward her.

GOVERNOR
(nodding)
Miss Thompson...

He waves her to sit down in chair before desk.

SADIE
(sitting down)
Sorry to break in on you like this, Governor.

GOVERNOR

Quite all right.

He extends cigarette box.

SADIE

(shakes her head)

Guess you know why I'm here.

GOVERNOR

Look, Miss Thompson. No need to become upset. You're only being asked to leave this Island, go home. That's all the order means.

SADIE

(desperately)

But I don't want to go back to the States just now!

(trying to
cover up)

You see -- I got a special reason to get to Sydney. There's a fellah I'm going to meet down there. We're going to get married. I mean, when he gets out of the Service --

She sees his skeptical look. In view of what Davidson has told him, Sadie appears to be lying.

SADIE

(with growing
desperation)

-- you got to believe me! If you make me go back to 'Frisco, it'll maybe never work out -- with us so far apart -- and --
(losing control)

All I'm asking is you let me stay here just a few days more -- until I can catch the boat to Sydney!

GOVERNOR

I'm afraid that's impossible.

SADIE

Why? What've I done to be sent back for?

GOVERNOR

I can't change the order, Miss Thompson.

SADIE

(wildly)

Because of Davidson? Because you're scared of him? I heard how everybody in the Islands runs for cover, when he shows up! Even including you!

GOVERNOR

I admire your spirit, but not your tact.

SADIE

It may not be polite, but it's the truth! He made you do it! By telling you a lot of lies about me!

GOVERNOR

It's useless to discuss it. If you'll excuse me --

SADIE

(blazing)

Sure! Don't even give me a chance to square myself! What did he say?! I've got a right to know!

GOVERNOR

Yes, you have.

(pause; then)

He said you were a disreputable woman who had escaped deportation -- from Honolulu.

SADIE

(in righteous indignation)

It's a lousy lie! Just because I sang in a nightclub in Honolulu that was closed by the police -- what does that make me?... You know something? It takes a low mind to think low! And Davidson's mind is in the gutter!

156 CONTINUED: (3)

156

GOVERNOR
(secretly agreeing)
He is only trying to do his
duty.

SADIE
I'll show you what I really
came down here for! I got
nothing to hide!
(rummaging
in handbag)
Here! Here's a letter from my
girl friend in New Caledonia --
it's all about that cashier job
I was going to -- before I met
this fellah -- and decided to
go on to Australia instead!
Read it for yourself!

She puts opened letter on desk. He scans it, hands it
back.

GOVERNOR
I believe you, Miss Thompson.

SADIE
(gratefully)
Then you won't send me back to
'Frisco? You'll let me stay
here just a few days more --
so I can catch the boat to
Sydney?

GOVERNOR
I have no objection, if Mister
Davidson agrees.

SADIE
(desperately)
But he won't. You know he won't!

GOVERNOR
(diplomatically)
I'm sure if you explained --
if Mister Davidson understood
the situation. I've always
found him to be fair...

He breaks off as Sadie starts out, defeated. Rain heard
falling hard.

DISSOLVE TO:

INT. HORN'S MAIN ROOM - NIGHT

157 It has stopped raining. CAMERA on Horn's children, as 157
they stand lined up, singing SEE NO EVIL, the song Sadie
taught them. CAMERA PULLS BACK to REVEAL the children
grouped near table where Davidsons and MacPhails are being
served dinner by Ameena and a native boy. Davidson smiles
benignly at chorusing children. Youngest tot loses her
drawers. They drop at her feet. The little one pulls them
up without concern.

158 ANOTHER ANGLE TOWARD DOOR 158
Sadie appears. She is drenched, tired, as if she has been
walking a long way. She stops in doorway as she sees
Davidson at table. With desperate resolution, she starts
forward. The children keep singing.

159 GROUP SHOT AT TABLE 159
They see Sadie approaching. Mrs. Davidson ignores her,
keeps eating. Mrs. MacPhail gives her ghost of smile -- an
uncertain greeting. Davidson is engrossed in children, does
not see her. MacPhail rises gallantly, pulls up chair.

MACPHAIL

(kindly)
Have you had dinner, Miss
Thompson?

SADIE

Thanks, Doctor. I'm not hungry.

MacPhail remains standing. Sadie glances nervously at
Davidson, who is still engrossed in children. Sadie's ten-
sion grows. She grips poncho belt, twists it as song con-
tinues. The children look at Sadie, proud of their effort.

SADIE

Mister Davidson --

Without looking up, Davidson motions her to wait, not want-
ing the children interrupted. They finally finish singing.
Davidson gives them gumdrops.

CHILDREN

- Gumdrops! Wow-ee!
- Thanks, Mr. Davidson!
(as they rush
past)
- Hi, Sadie!
- Want a gumdrop? etc.

159 CONTINUED:

159

SADIE

(to Davidson)

I hate to interrupt your dinner,
but could I talk to you for a
minute, please?

DAVIDSON

(rising)

Certainly.

SADIE

I'm sorry for what I said last
night -- sorry for everything
that happened.

DAVIDSON

I can stand a few harsh words.

SADIE

I... I went to see the Governor.
He said I don't have to go back
to San Francisco -- if it's okay
with you.

MacPhail begins to realize portent of scene as it progresses.
Mrs. MacPhail finds it harder to eat. Mrs. Davidson feels
vindicated and relieved. She continues eating as if nothing
were happening.

DAVIDSON

I'm afraid I cannot find it in
my conscience to change my
decision.

SADIE

(pleading)

All I'm asking is, let me stay
until I can catch the boat to
Sydney. You don't know what it
means to me!

DAVIDSON

It's useless to discuss the mat-
ter further.

She rushes into her room.

MACPHAIL

It's only a question of a few
days.

159 CONTINUED: (2)

159

DAVIDSON

(sitting down)

You don't understand the issue,
Doctor.

MACPHAIL

Do you?

DAVIDSON

What do you mean?

MACPHAIL

Do you understand why you're
persecuting this girl?

The women become tense, stop eating.

DAVIDSON

I'm sorry you should think that.
It happens I respect you very
much. I was hoping you had the
same opinion of me.

MACPHAIL

I don't doubt you have a good
enough opinion of yourself to
be able to stand mine.

Sadie comes out of her room, goes quickly to table.

DAVIDSON

(smiling)

That's one on me.

SADIE

(desperately)

Mister Davidson! I'll do any-
thing you want -- stay in my
room -- not see anybody -- if
that'll suit you! Only don't
make them send me back!

Davidson looks at her thoughtfully. He rises.

DAVIDSON

May I see you alone, Miss
Thompson?

Sadie looks at him hopefully, starts quickly toward her room.
But instead of following her, Davidson goes out on verandah.
Sadie turns, follows him. Those at table make show of eat-
ing, as they watch the two move into:

INT. VERANDAH

160 Sadie comes out after Davidson. He moves down verandah, out of earshot of those within Main Room. Racing clouds periodically blot out the moon, causing sudden flashes of light followed by near darkness. Cawing of tropical birds add to eeriness of scene.

DAVIDSON

I wanted to spare you further humiliation. You must leave on the next boat.

SADIE

(in terror)

I'll go anywhere you say -- anywhere -- but please -- not to Frisco!

DAVIDSON

(slowly)

Why don't you want to go back there?

SADIE

There's somebody I don't want to see. Somebody who can get me into trouble.

DAVIDSON

(implacably)

What kind of trouble?

SADIE

All kinds! You know -- when a girl can't shake off a man that's after her -- a man who's big and important and wants things his way...

DAVIDSON

Stop being evasive. What's the real reason?

SADIE

I told you.

DAVIDSON

No, you haven't.

He regards her piercingly. She seems at a loss. Then:

160 CONTINUED:

160

SADIE

(craftily)
It's this way, Mr. Davidson.
If I go back to Frisco, this
man's bound to find me. You
see, I once worked for him --
in a nightclub. We got kind of
friendly, but then I got tired
of him and broke it off. He
won't let me alone.

DAVIDSON

Miss Thompson. You're not fool-
ing me. You've told me nothing
but lies. I'll tell you why
you're afraid to go back to the
States. This man you're running
from is a policeman.

SADIE

That's not true!

DAVIDSON

I can easily check it -- by
cabling the authorities in
San Francisco.

Sadie knows it is useless now. All the pretense goes out of
her. She turns away from him. He goes toward her.

DAVIDSON

You're afraid of going to jail.
You've committed some crime.

SADIE

No -- no -- I didn't! This
friend of mine -- I was with him
when he stabbed a man -- they
were gambling -- drinking -- a
fight started. The police said
I was in on it. I got away to
Honolulu -- before they could
arrest me!

DAVIDSON

I'm happy to hear you finally
admit the truth.

SADIE

(desperately)
Mr. Davidson -- you were right
-- I have done a lot of things

160 CONTINUED: (2)

160

SADIE (cont'd)
I'm not proud of -- but I'm
trying to forget them. I want
to start over --

DAVIDSON
(with shining eyes)
You want an opportunity to
start a new life.

SADIE
Yes, yes. I do!

DAVIDSON
Then accept your punishment,
for the old life you've led.
(not letting her
interrupt)
You ran to Honolulu -- and the
past caught up with you. And
when you thought you were safe
here, again it found you. If
I let you go to Sydney, you
would still find no escape!
There is no hiding from justice!

SADIE
But I didn't do anything to go
to jail for!

DAVIDSON
You've led an immoral life. You
must pay for it. Only then will
God forgive you.

SADIE
(blazing)
What kind of God are you talk-
ing about? That's not the God
I learned about in Sunday school!
The way you figure Him out, He's
nothing but a Cop!

DAVIDSON
He is your Judge! Redeem your-
self in His eyes!

SADIE
What gives you the right to
talk like that? You don't want
to know the truth! You just
want to have it your way! You've
got a small mind, and a big mouth!
-- and they always go together!

160 CONTINUED: (3)

160

She starts to move past him.

DAVIDSON

Miss Thompson.

(grips her by shoulders; passionately)

All I'm trying to do is to help you. You're caught in a trap of your own making. You will never escape yourself. No one can! You will find peace only when you accept your punishment.

She knows there is no reaching him, on her level. In a last desperate measure of defiance, she spits in his face and rushes inside.

161 ON DAVIDSON

161

He looks after her, almost like a prophet having been moved by a revelation.

DISSOLVE TO:

162 CLOSE SHOT WHISKY BOTTLE AND GLASS 162
Drink being poured into glass. Phonograph playing o.s.
CAMERA PULLS BACK TO REVEAL:

INT. SADIE'S ROOM

163 Sadie is pouring herself a drink from bottle. She 163
is dressed in bedrobe. She looks like she has been going
through hell. Her face is streaked with tears. Knocking
at door. No reaction from Sadie. Knock repeated.

SADIE
(a bit thickly)
Nobody home.

O'HARA'S VOICE
It's me -- O'Hara!

She is confused for a moment. Then, she flips victrola off.

SADIE
Just a minute!

She puts bottle away quickly, rushes to mirror, runs fingers
through hair in quick endeavor to make herself presentable,
then grabs powder puff, dabs quickly at her face. Finally,
with effort at control, she opens door. O'Hara enters.
Sadie makes a desperate attempt to hide what she feels, by
appearing gay and like her old self.

SADIE
(continuing)
Hello, Phil. I was about to
hit the hay. Gee, it's nice.
to see you again.

O'HARA
Not soon enough for me. What's
the scoop? What'd the Governor
say?

SADIE
(as if it
doesn't matter)
Oh, just like I figured. I got
to go back to Frisco. Take
your coat off --

O'HARA
(jolted)
You mean he wouldn't let you
stay?

163 CONTINUED:

163

SADIE

(lightly)

Couldn't talk him into it.

(forestalling
him)

Go on, take your coat off!

(hurriedly)

How about a drink? If I can
find where you put that bottle.

She moves away, keeps face turned from him so he won't see she has been crying. She makes pretense of looking for bottle during:

O'HARA

(baffled; angry)

What right's he got to ship you
out?

SADIE

(with forced
little laugh)

He's the Governor, isn't he?

(finding bottle)

Ah, here it is! Have one, will
you?

O'HARA

I don't care if he's the Governor
or --

SADIE

Now no use getting all worked
up, honey.

O'HARA

Nobody's pushing you around, not
as long as I'm here!

With decision, he strides toward door. Frightened at what he will learn, Sadie rushes to stop him before he can get out.

SADIE

Where you going?

O'HARA

They got laws on this island!
Same as back in the States! May-
be the Governor don't know it, but
he's got to bring formal charges
against you to ship you out!

163 CONTINUED: (2)

163

SADIE

Don't go to see him! It won't
do any good! And besides, it'll
only get you into more trouble!

O'HARA

What am I in now -- you being
shipped to the States -- and me
heading for Australia --

He knocks off her restraining arm, moves to door. She stops
him with:

SADIE

It's no use! It's not up to
the Governor!

O'HARA

What do you mean not up to him?

SADIE

Well, it just isn't!

O'HARA

Who then?...Davidson? Is that
it?

SADIE

It's no use going to him -- I've
tried. He won't let me stay.

O'HARA

(incredulous)

Why didn't you say so in the
first place!

SADIE

I begged him --

O'HARA

Beg him nothing!

He yanks door open, thrusts her off, rushes out. She breaks,
begins to sob heartbrokenly, knowing outcome. She closes
door with weight of body, which shakes with convulsive sobs.

INT. MAIN ROOM

164 O'Hara rushes up the stairs, toward Davidson's room.

164

INT. SADIE'S ROOM

165 She has sunk down on edge of bed. She cries forlornly 165
at the inevitable outcome. Sound of heavy downpour of rain,
finally penetrates her weeping...With desperate effort at
self-control she forces herself up, goes slowly to window,
pulls blind closed, trying to shut out sound of rain. But
it is heard as before, an enveloping sound which adds to
Sadie's terrible tension. She moves from window to table,
taking cigarette out of pack, crushes it before even light-
ing it. Moving by phonograph, she automatically throws
switch on. Music blasts out briefly. She switches it off
just as abruptly....She stands immobile for a second, listen-
ing to the downpour. Then, with resolution, she wipes tears
from face with back of her hand, sits down, in tense lone-
liness. For a moment, only sound of rain is heard...Then,
Sadie hears footsteps running down stairs. Sadie knows
what it signifies. She sits rigid, waiting. Door bursts
open. O'Hara enters, boiling. He slams door shut behind
him, stares at her silently and unbelievably, unable to
give vent to the furor inside of him, now that he is face-
to-face with her.

O'HARA

You want a big laugh? I went
up to tell him off. Instead,
I got told... about you...

She searches his face for a sign of understanding.

SADIE

Yes, I've got to go to jail.

O'HARA

I don't care about that. Anybody
can get fouled up. Put in time,
and it's over. But that other
stuff -- working in that joint
in Honolulu -- the Pani -- that
can't ever wash off. What about
it?...

(desperately
hoping not)

Did you work there?

166 ON SADIE 166
fighting for control. O'Hara moves into scene behind her.

O'HARA

(explosively)

Did you?

Pause. Then:

166 CONTINUED:

166

SADIE
I sang there. Now leave me
alone!

She raises glass to drink. O'Hara slaps it out of her
hand.

167 TWO SHOT
He faces her, savagely.

167

O'HARA
Sang? I know the Pani --

SADIE
I had a straight job!

O'HARA
Straight job! How come you
picked that joint to work --
of all the clip joints in
Honolulu?

SADIE
It paid the best.

O'HARA
Paid the best for what?!

SADIE
(pushing him
away)
You know all the answers! Why
ask me!

O'HARA
(in mounting
fury)
A lot of stuff adds up, now!
Scared to let me see the
Governor with you! Scared what
Davidson would tell me! And
that perfume -- look at it --
just look at it!

He knocks perfume bottles off bureau with one sweep of
fist.

SADIE
(wildly)
All right! You want to know
the truth? I'll tell you! I
worked in the Pani, took the
men over for all they had!

167 CONTINUED:

167

SADIE (cont'd)
They filled the place -- mil-
lions of them! They lined up
in the streets -- and all of
them came just to see me!
Does that make you happy?

For a moment he looks like he could murder her. Then, he
turns away in bitter rage. The fight goes out of her.
Pause. Then:

SADIE
(on verge of
breaking)
When you asked me to marry you,
it was like -- like God had
sent somebody to take me by the
hand...

She has moved close to him. He turns, grips her by shoulder.

O'HARA
Marry you?...

He scans her face, his conflict boiling.

O'HARA
(continuing)
How could I marry you? You're
dirty, like a used towel.
(seething)
When I think of all the guys who
had their hands on you --

SADIE
(hysterically)
You're like everybody else!
Always ready to believe the
worst! Get out! Go on!

She screams hysterically. O'Hara retreats, unable to cope
with it.

SADIE
Get out of here!

O'Hara turns and runs out, in effort to stop her screaming.
Still screaming, she follows him out into:

INT. MAIN ROOM

168 LONG SHOT FROM UPPER LANDING 168
In half-darkness of room, Sadie can be seen standing in
center of room, screaming hysterically. O'Hara rushes out,
banging door shut, during:

SADIE
(screaming)
Out of here! Out of here!

The last becomes a long-drawn-out wail. Sound of upstairs
door opening. Davidson appears on landing. He sees Sadie
sinking down on chair at table, burying face in hands,
sobbing hysterically. Davidson starts down landing.

INT. MAIN ROOM

169 TOWARD SADIE 169
She is bereft, completely broken. As Davidson reaches
bottom of landing, and starts toward Sadie, door heard
opening upstairs. MacPhail and Mrs. MacPhail appear in
dressing gowns. MacPhail starts hastily downstairs, as
Horn now appears from verandah door. He, too, has been
awakened from sleep. Both he and MacPhail stop as they see
Davidson reach Sadie.

DAVIDSON
(gently)
I'm sorry, Miss Thompson.
Terribly sorry...

She sobs brokenly. He puts hand on her shoulder.

FADE OUT.

FADE IN:

EXT. HARBOR - DAWN (LOCATION)

170 LONG SHOT 170
It has stopped raining. Far off, a steamer is seen approach-
ing the reef. Blast of whistle, a low mournful sound like
harbinger of doom.

DISSOLVE TO:

EXT. NATIVE AREA - NIGHT (LOCATION)

171 A native dance is underway. 171

172 CLOSER SHOT DANCE 172
Apparently, in honor of Davidson, who sits with Native
Council, Mrs. Davidson and MacPhails. Davidson's expression
indicates his thoughts are elsewhere.

173 ON DAVIDSON 173
He reacts to steamboat whistle o.s.

DISSOLVE TO:

INT. SADIE'S ROOM - NIGHT

174 CLOSE SHOT SADIE 174
Reclining on bed, smoking thoughtfully, waiting. She is
dressed but for her blouse, which is draped over back of
chair. Her hair is combed simply, so that she is markedly
less flamboyant than before. In sharp contrast to previous
hysteria, her manner is calm. Native drums heard in dis-
tance. Jeep heard driving up outside. Sadie sits up on
edge of bed, listening, trying to control herself as what
she expects happens: the door is thrust open and O'Hara
appears. She faces him with forced calm. He is out of
breath, as if he has dashed from jeep to room.

O'HARA

(relieved)

I was scared you'd gone -- that
I'd be too late.

(imperatively)

There's a freighter loading
copra, sails in an hour. I made

174 CONTINUED:

174

O'HARA (cont'd)
a deal with the skipper to take
you to New Caledonia. It's a
short hop from there to Australia.
Get dressed fast as you can --

SADIE
I'm going back to the States.

O'HARA
Look -- there's no time -- what
happened between us has nothing
to do with you getting away!

SADIE
I don't want to get away. I'm
through running.

He mistakes reason for her decision.

O'HARA
(moving
toward her)
Sadie, the last couple nights --
I been up -- figuring -- count-
ing all I've done. It added up
to one way -- I had no right to
sound off.

(putting arms
around her)
Honey, maybe knowing the worst
about each other isn't such a
bad way to begin.

She moves away, fighting temptation.

SADIE
It's got nothing to do with
that. Mr. Davidson gave me the
courage to finally face the
truth about myself.

O'HARA
(baffled)
What're you talking about? I
don't get it.

SADIE
Mr. Davidson said the truth is
the truth. You can't run away
from it. And that's what I've
been trying to do -- run away
from the truth about myself.

174 CONTINUED: (2)

174

SADIE (cont'd)
I never wanted to face what I
became. I was nothing but a
tramp --

O'HARA
I told you it don't matter to
me!

SADIE
It matters to me. Don't you
understand? Mr. Davidson said
I've got to go back -- accept
my punishment. It's the only
way I'll ever feel free, inside.
I already feel better for it,
knowing I'm going to get it
over with. Don't make things
harder --

O'HARA
You're getting on that freighter
going to Australia!

He moves with blouse toward her.

SADIE
(retreating)
I'm going to do what's right --

O'HARA
I'm telling you what's right!
Me and you together! Now put
this on!

SADIE
(fighting
temptation)
No -- no -- I'm going back to
Frisco --
(desperately)
Oh, God, let me do what's right -- !

DAVIDSON'S VOICE (O.S.)
Miss Thompson has made her choice.

ANGLE WIDENS REVEALING Davidson entering. There is an awe-
some, removed quality about him. He seems beyond argument.

O'HARA
Choice nothing! You got her
all mixed up! Filling her with
a lot of bilge! Well, she's

174 CONTINUED: (3)

174

O'HARA (cont'd)
not going back to the States!
I'm getting her out of here!

DAVIDSON
I wouldn't try it, Sergeant.

O'HARA
Who's going to stop me?

DAVIDSON
I could stop you in many ways.
I prefer to leave it up to
Miss Thompson.

O'Hara realizes it is all up to Sadie. He turns to her.
Long pause. Finally:

O'HARA
(in welter
of emotion)
Sadie -- think of yourself!
Honey -- that's all that
matters!

SADIE
(with compassion)
No, Phil. That isn't all...I
know you mean it for my good
and I appreciate it...But you
don't understand. You just
don't.
(turning away)
Now go. Please...

O'Hara stands baffled. Then he storms out, ignoring
Davidson.

175 ON SADIE 175
She hears door banging shut. She fights for control.

176 ON DAVIDSON 176
His face reflects fervent triumph. He looks at Sadie with
glowing eyes. (From this point, he can't keep eyes off
her.)

177 TWO SHOT 177
Sadie moves to window, stands with back to Davidson as
sound of O'Hara's jeep is heard starting and driving off.
She turns, moves toward blouse on chair.

177 CONTINUED:

177

SADIE

I better get ready.

She puts on blouse during:

DAVIDSON

(fervently)

My prayers were answered.
You're strong enough to over-
come any temptation...

SADIE

I'd like to leave now. I want
to get away from here.

Blouse on, she moves toward bags on table. She starts to
force them closed.

DAVIDSON

Your boat won't be sailing for
an hour.

SADIE

I'd still like to get away from
here.

DAVIDSON

I understand. Let me help you.

He moves toward bags to lock them.

SADIE

Thanks.

As Davidson reaches bags, she rummages in pocketbook.

SADIE

(continuing)

I'm out of cigarettes again.
Maybe I better get enough to
last me for the trip.

She moves past him toward Main Room.

INT. MAIN ROOM

178 Sadie appears in doorway of her room.

178

SADIE

(calling)

Mr. Horn! Mr. Horn!

She steps into room. Davidson appears in doorway.

178 CONTINUED:

178

DAVIDSON

He's at the festival.

She moves toward counter. Davidson stands on threshold, watching her. She is barely visible in the shadows.

179 AT COUNTER

179

Sadie takes one pack,, then a couple of cartons, puts money down on counter. As she crosses back, she sees Davidson standing in threshold, watching her.

SADIE

Funny how I'm always running out of cigarettes ... Sometimes I don't even know I'm smoking. I guess when something becomes a habit, you don't think what you're doing. Yeah, I guess you don't.

180 ON DAVIDSON

180

As she brushes by him in doorway and enters room:

DAVIDSON

This time tomorrow you'll be on the sea. I don't suppose we'll ever meet again.

SADIE

I suppose not.

INT. SADIE'S ROOM

181 She goes to suitcase, opens it, stuffs cartons into inside. He moves toward her from doorway.

181

DAVIDSON

Does it matter, Miss Thompson?
(qualifying)
I mean, you're sure of yourself, now?

SADIE

I'm scared what it'll be like, when I'm alone.

DAVIDSON

(passionately)
I'll be with you wherever you are. I'll pray for you --
remember you always. I'll

181 CONTINUED:

181

DAVIDSON (cont'd)
never forget what you've done
for me -- how much you've done
-- the last three days!

SADIE
(uneasily)
I don't understand, Mr. Davidson --

DAVIDSON
You've justified my existence
by letting me save you. You've
given me more happiness than I've
ever known.

He grips her by shoulders. Uneasy at his ardent manner,
she breaks away.

SADIE
That's real nice of you to say
that, Mr. Davidson. Specially
after all the trouble I gave you.

She moves toward suitcases.

DAVIDSON
Why do you move away from me?

SADIE
I just want to get my things.
I'm ready to go now.

She reaches suitcases. He follows.

DAVIDSON
You're not afraid of me? Not
after the last three days?

SADIE
(increasingly
nervous)
No -- no I'm not scared of you.
Not any more. Can I go now?

She picks up suitcases, starts toward door. He stops her.

DAVIDSON
You know there's time! Why do
you want to leave me?

She tries to get past him.

181 CONTINUED: (2)

181

SADIE

It's got nothing to do with
you, Mr. Davidson. I just want
to get started, that's all!

He blocks her.

SADIE

(continuing)

Now please -- let me go --

He stops her, grips her by shoulders.

DAVIDSON

You don't have to go back --

SADIE

But you said I've got to go
back! Accept my punishment --

DAVIDSON

No you don't! I won't let you
go back! I can't let you go
back! Don't you understand?
I can't!

He tries to embrace her, completely under domination of
passion now.

SADIE

(shocked)

No -- no -- let go of me --

(breaking
away)

Let go!

She struggles, drops suitcases. He moves in on her, trying
to embrace her.

DAVIDSON

I never wanted you to
leave -- never -- I
know it now -- !

SADIE

(simultaneously)

You're no better than
the rest! All that
fine talk --

She breaks away. He follows. She grabs table lamp. The
shade falls off. She holds lamp with exposed bulb in front
of her, like a weapon.

SADIE

You touch me and I'll kill
you!!

mm

121

181 CONTINUED: (3)

181

He moves in on her blindly, knocks lamp out of her hand. As the white glaring bulb falls into camera, she screams. He is seen putting hand over her mouth as bulb blots out scene.

DISSOLVE TO:

182 LONG SHOT SUNRISE (LOCATION)

182

A burst of tropical color fills the sky. It has stopped raining. We see sky, then surf breaking on beach, leaving stretch of spotless sand. Birds are winging through trees in joyful resurgence, the flowers are open again to the sun. There is a feeling of earth and sky washed clean. In distance, fishermen are seen at work. Suddenly, one points at something o.s. He starts paddling toward it.

DISSOLVE TO:

EXT. HORN'S PLACE - MORNING

183 An excited NATIVE is seen rushing up the path leading 183
to Hotel. He bounds up verandah.

INT. MAIN ROOM

184 Native rushes up to counter, punches bell again and 184
again, agitated. As Ameena appears, Native stops punching
bell.

NATIVE
Ki-kai-Awana! Jujuiuja.

AMEENA
(horrified,
in doorway)
Jujuiuja!

NATIVE
Mona-lava! Far-Falioka!

Horn appears.

AMEENA
(wringing hands)
Oh! Talofi-talofi!

Shocked, Horn asks Native something in dialect.

NATIVE
Jujuiuja kepi lay manuva!

HORN
(to Ameena)
Get Doctor MacPhail.

Ameena runs up. Horn and Native start toward verandah.

EXT. HORN'S

185 Open military truck pulls up. It contains O'Hara, 185
Hodges and several other Marines. O'Hara jumps down.

DRIVER
Snap it up. When the C.O.
wants a power line fixed he
wants it yesterday!

O'Hara rushes up verandah stairs.

INT. VERANDAH

186 O'Hara rushes into verandah. Horn and native appear. 186

O'HARA

(with fear)

Davidson -- he took Sadie to the
boat last night, didn't he?

HORN

I guess.

O'HARA

Well, what happened to her?

HORN

She's on the way to Frisco, I
suppose --

O'HARA

How do you know?!

Before Horn can answer, MacPhail appears, following Ameena.
He is carrying medical kit.

MACPHAIL

(quietly)

Where is he?

HORN

(of Native)

He'll show you, Doctor. Did you
tell Mrs. Davidson?

MACPHAIL

My wife's trying to, now.

He moves out with Native.

HORN

Why do you think he did it?
A guy like Davidson -- cutting
his throat?

O'HARA

I don't care about Davidson!
What about Sadie! Did she
get on that boat or --?

Blast of raucous music from Sadie's room suddenly heard.
The two men start with shocked surprise. O'Hara rushes
into Main Room. Horn follows thoughtfully.

INT. LIVING ROOM

187 O'Hara is half-way across, when door to Sadie's room opens. 187
He and Horn are surprised to see:

188 CLOSE SHOT SADIE IN DOORWAY 188
She looks her old, flamboyant, breezy self again.

INT. ROOM

189 They stand watching her as she comes forward. O'Hara looks 189
at her as though stupefied.

SADIE
Hi yah, O'Hara. What brings
you around so early?
(on threshold
of verandah)
Don't the world look fresh and
clean today! Look at that sky
-- like a thing wasn't going on
under it!

O'HARA
Sadie -- how come you're not on
the boat to Frisco?

SADIE
Give you one guess.

O'HARA
(slowly)
What do you mean?

SADIE
You've had your guess.

HORN
Better turn that music off.

As he starts toward room:

SADIE
Why should I!

HORN
Mrs. Davidson's upstairs.

189

CONTINUED:

189

SADIE

And why should I turn off the music because Mrs. Davidson's upstairs? Who cares what she thinks -- or what Mister Davidson thinks! My advice to him is to pin on his wings and try the air!

HORN

Sadie -- something's happened.

SADIE

(with loathing)

You bet it has! I've come back to my senses, that's what happened! You men! You're all alike! Pigs!

O'HARA

Sadie... Mister Davidson killed himself.

It registers slowly.

SADIE

He did ... what?

O'HARA

They found him on the beach, with his throat cut.

All the fight goes out of Sadie. The enormity of what happened dawns on her slowly. She sits down at table. Horn crosses quickly into her room, stops phonograph.

SADIE

(pause; then)

He killed himself .. I thought the joke was on me.

She sees Mrs. Davidson and Mrs. MacPhail come down the stairs. Latter supports Mrs. Davidson, who bears her tragedy with dignity. She sees Sadie, hesitates a moment, then goes toward her.

MRS. DAVIDSON

(with contained emotion)

Miss Thompson, I understand... I'm sorry for him, and I'm sorry for you.

189 CONTINUED: (2)

189

SADIE

(sick voice)

I'm sorry for everybody in the world.

Mrs. Davidson's control gives way.

MRS. DAVIDSON

(brokenly)

Where am I .. to go?

Horn nods to Ameena, who leads Mrs. Davidson and Mrs. MacPhail out. Edwards enters. He surmises something is wrong from Sadie's manner.

EDWARDS

Sarge. Come on. We got to shove off.

O'HARA

Right out.

Edwards exits. O'Hara moves to Sadie.

O'HARA

There's nothing to keep you from going to Australia, now.

SADIE

(with fear)

You mean the offer still holds?

O'HARA

Why shouldn't it?

Sadie starts to cry.

SADIE

What made you so human, all of a sudden?

O'HARA

You.

SADIE

Funny thing. Mr. Davidson turned out to be human, too. Only that's not so funny.

(slowly)

You know, you got to be awful strong to live at all.

sk

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189 CONTINUED: (3)

189

She buries her head in O'Hara's side. Sound of horn outside. O'Hara strokes Sadie's head gently. Sound of horn again outside. O'Hara motions to Horn, who moves toward Sadie. O'Hara goes out.

EXT. HORN'S

190 O'Hara appears, jumps into truck.

190.

EXT. TRUCK

191 As it drives off, the lonely strains of Hodges' harmonica is heard playing "Blue Pacific Blues." HOLD IT until it disappears down the picturesque road ... 191

FADE OUT.

THE END